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© MICK JAGGER solo tangents © ROD STEWART recording session

© BILL WYMAN insecure stone



ALL DOWN THE LINE

LOOKIN' THROUGH THE WINDOW

JOIN TOGETHER

BABY DON'T GET HOOKED ON ME

SWEET INSPIRATION

WHERE YOU LEAD

YOU DON'T MESS WITH JIM

SMALL BEGINNINGS

GOODBYE TO LOVE

MOTHER NATURE

DUNCAN

BREAKING UP IS HARD TO DO

COULDN'T I JUST TELL YOU

CLOSE TO YOU

I'M STILL IN LOVE WITH YOU

DOWN ON ME

BED & BOARD

WALK ON BY



ELVIS PRESLEY

Meeting the press

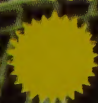
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REAL STORIES
REAL SONGS



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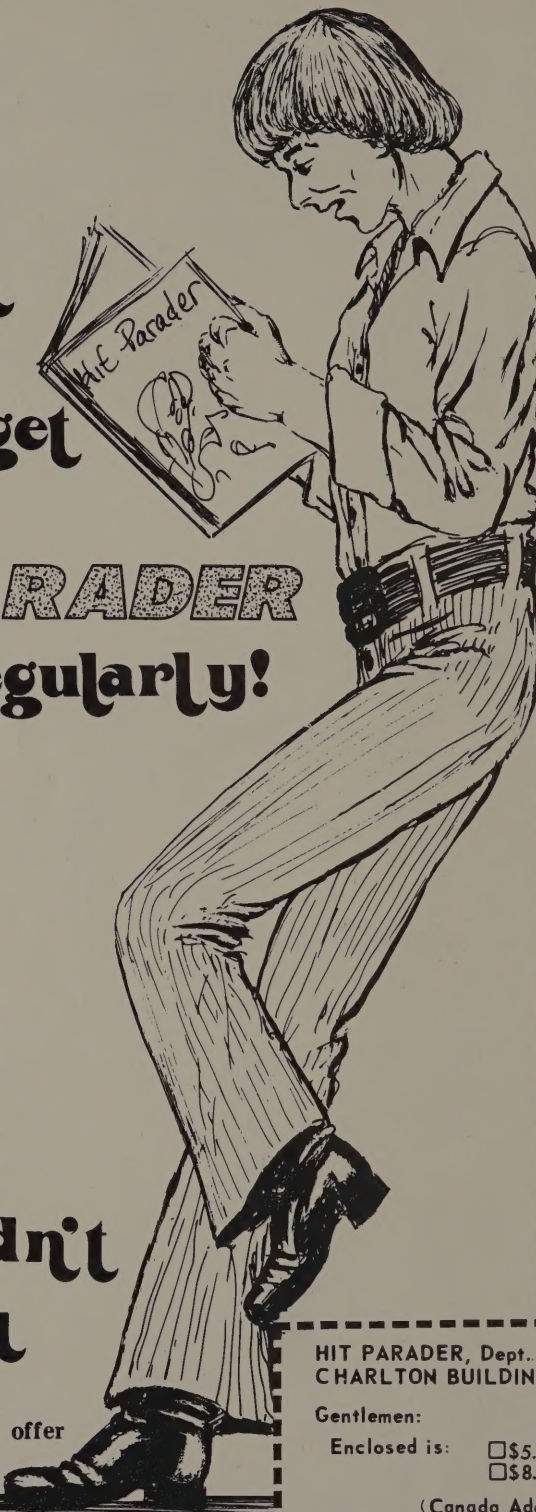
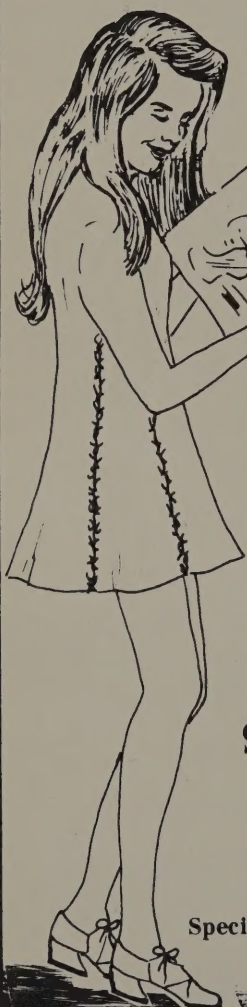
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HIT PARADER

NUMBER 101
DEC., 1972



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THE SCENE



Judy Collins

It's a quiet time...and yet quite lively. The record industry pundits finding no trend, either soft or hard, acid or heavy, are right in predicting the increased chart movement of novelty items, whether it is a whole squeal of bagpipes doing Judy Collins' "Amazing Grace" or Dr. Hook and His Medicine Show whining about "Sylvia's Mother" (from the writer who brought you "A Boy Named Sue!")

There are kiddie songs—strangely enough Sammy Davis' "Candy Man" isn't a junkie song and even Paul McCartney's Wings are flying seriously with "Mary Had A Little Lamb."

Put it all down to the summer

doldrums, the silly season, when, in the bad old days, record producers used to look for some song that had beach or bikini in the lyric.

Sid Bernstein, who is the man who brought the Beatles AND Grand Funk Railroad to Shea Stadium in New York reckons that today's music will take a happier more open direction as soon as social and political conditions improve.

He means when the war is over.

The war, thinks Sid, is causing a lot of fears, political problems and restlessness among young people today. "Young people who now feel trapped and isolated by the war will be free to direct their energies

towards music," Sid philosophizes.

He also thinks it will mean a return of the big festival, now considered unsafe at any size by many promoters.

Sid is also disturbed by the resistance that a lot of major groups have towards touring, preferring to spend time in the studio working on album product.

"Artists have an obligation to tour. To just lay off is wrong. It puts you in touch with your audience—you've got to be out there and be seen. There's a greater understanding of music today and what goes into music than there has ever been before.

"I think it's the most sophisticated audience in this century. □

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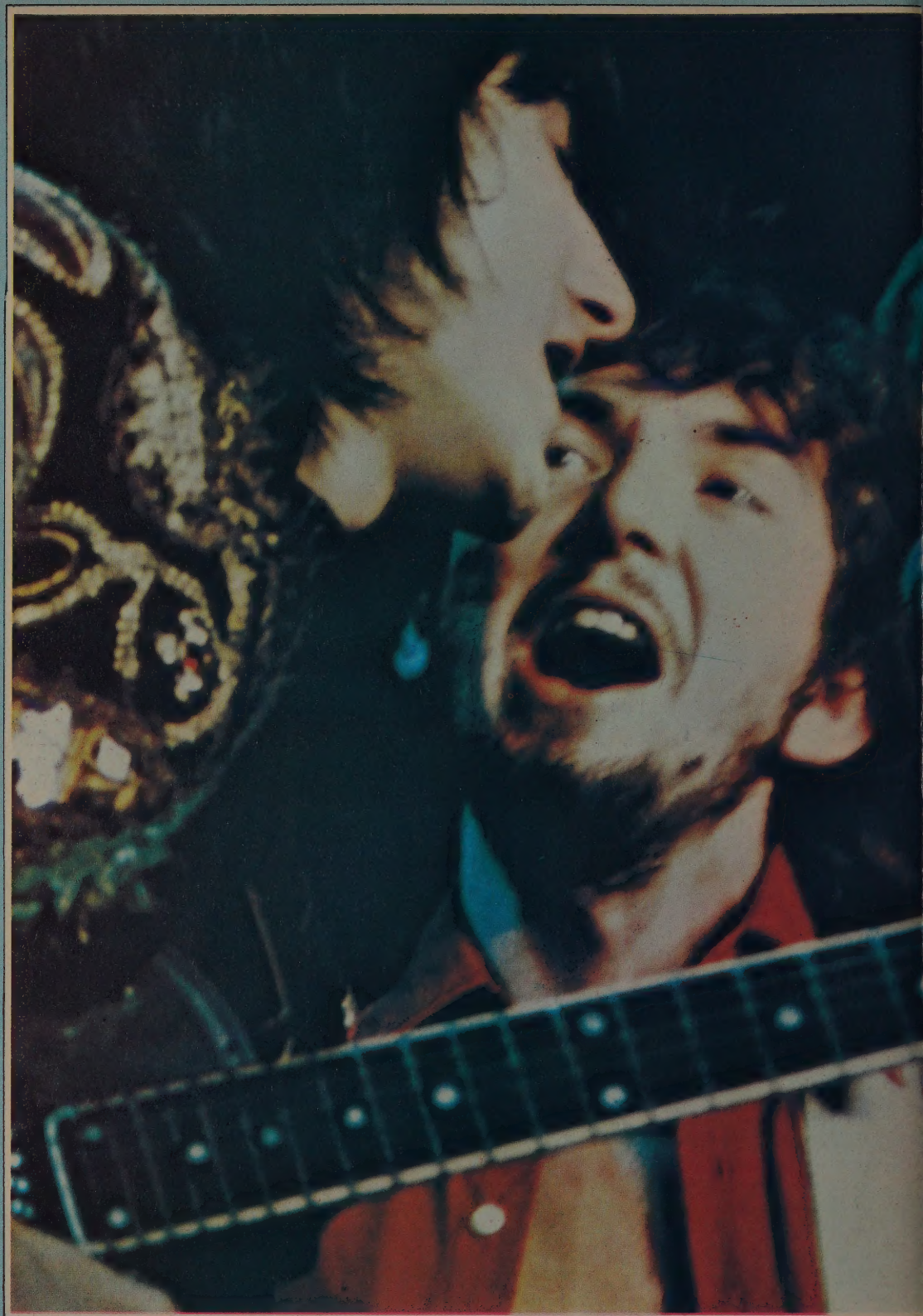


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A little bit on...

ROD STEWART

-Solo Session



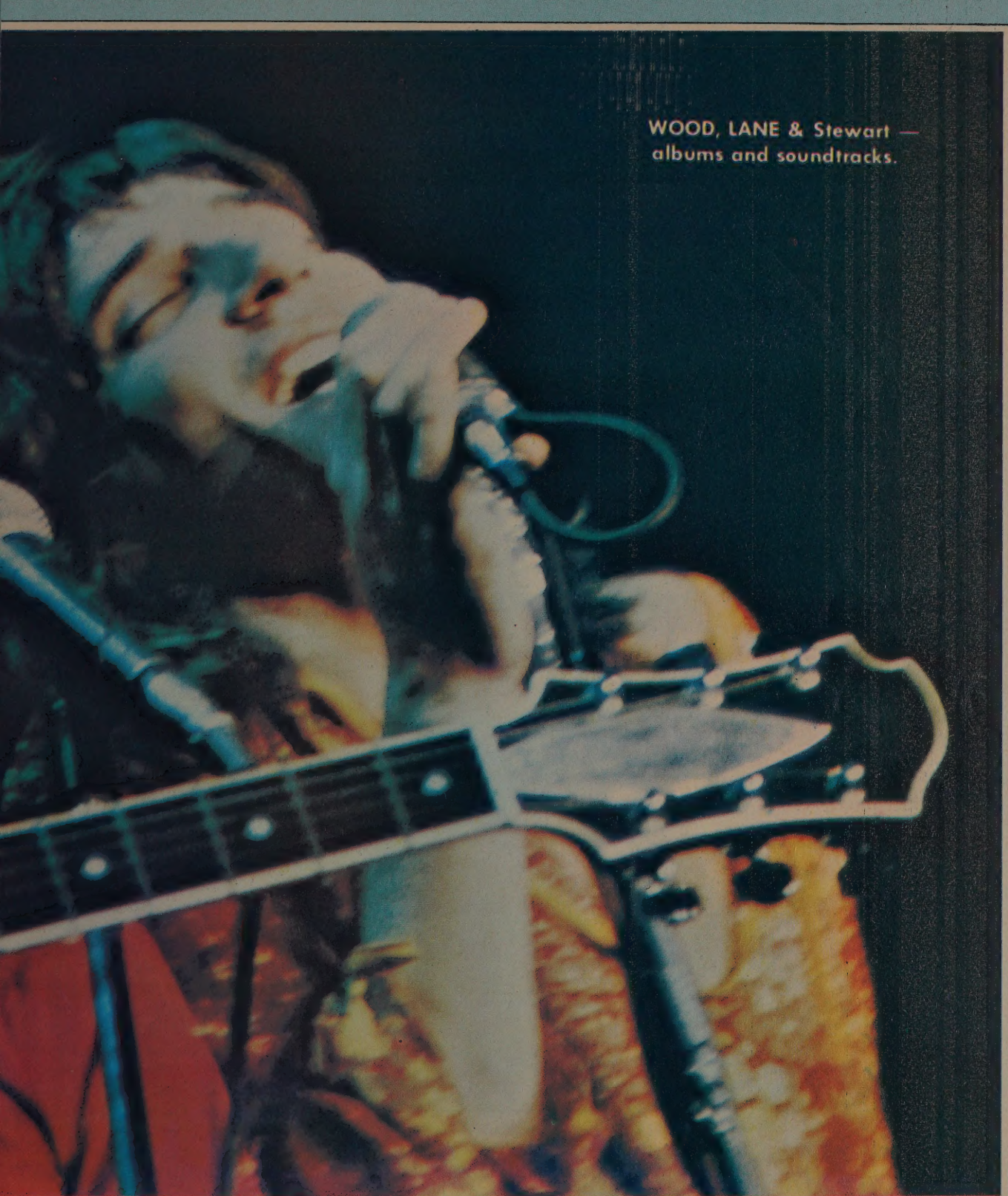
There it is—the white Lamborghini languishing somewhat incongruously in a Willesden, North London suburban high street. As much a giveaway as the standards they raise when royalty is in the palace, or the president in the White House.

Inside a nearby and otherwise deserted studio, Ian MacLagan is running off a few final bars on the piano. No sign of Rod Stewart until, from the

control booth behind and above MacLagan comes those immediately recognizable tones: "Okay Mac. Great. Come up and have a listen."

The control room is littered with engineers, assorted musicians and their ladies, a couple of playful dogs and a lot of empty or half empty glasses.

Rod Stewart is cutting his four solo album. When I arrive, gate-crashing



WOOD, LANE & Stewart —
albums and soundtracks.

(Photo: B. Harris)

the session, they've just completed the backing track for the last of the ten titles in the set. A set to be titled, after much thumbing through the Cockney phrase book, "Never A Dull Moment." The Faces have a penchant for picking apt titles.

The ten tracks are still in varying stages of incompleteness. However the one they've just done, a reworking of a blues-soul number that was a fair-

sized British hit a couple of years back, is complete as a backing track.

"Don't take any notice of the vocals," cautions Rod as we listen to the playback. "I couldn't remember the lyrics."

Even so his performance is a beautiful reading of a song that might have been tailor made for him. Ronnie Wood's guitar snaps behind the vocals and while we listen, he breaks aside to

tell me that they'd started working on that particular track that evening—completing it in a mere 45 minutes.

Everybody is well pleased with what has gone down and Woody and Mac, their bit done, now have to scoot across London from North to South to join Kenny Jones and Ronnie Lane at London's Olympic Studios in Barnes

(continued on page 39)

BILL WYMAN

'Insecure' Stone

Apart from playing bass, Bill Wyman also stands back when it comes to interviews or just talking in general. He's known as the Silent Stone.

Here however he talks at length to Roy Carr.

It's a revealing portrait. About Wyman's insecurity about his singing. His strong views on bass playing. Strong views on bass players he likes or doesn't.

His Rolling Stones relationship with drummer Charlie Watts ...

And much more.



reason why I stay in the background a lot more than the others. I wouldn't say that I'm shy because I get on with most people. I don't like to admit it but I guess I'm self conscious.

But not as much as I used to be.

HP: Does this hold you back when it comes to jamming with friends or playing on other peoples' records?

WYMAN: It really does. I feel that one of the worst things is showing other people how self conscious I can be. One of the worst things that can happen to me is if I'm playing in the studio and another bass player walks in and sits down. Because it always crosses my mind whether he's digging it or whether he's saying to himself: "Wow, I could do better than this."

I think most musicians are like that.

I know for a fact that Clapton does when Jimmy Page is around and Jimmy Page feels like that about Eric. A lot of musicians get very hung up when other musicians of the same calibre hang about the session. I remember it happened to me when I did those sessions for Leon Russell's first album. Rick Grech was just sitting there listening and I was getting very hung up and there was really no reason for it. When I finished, he came up and said: "Great man," and we became the best of friends.

I don't know whether I should say this or not but I've found that Klaus Voorman is very uncool with me. I just find that when I'm on a session with him he acts very superior but with Grech or any of the other bass players it's just great.

I wouldn't mind but I don't rate Voorman as a bass player.

HP: After all these years, have you and Charlie got any set method for

HP: Do you think that when you complete your solo album, people will expect to hear the Stones-type sound?

BILL WYMAN: Yes. But the most difficult thing about either Charlie or me doing a solo album, is to sing on the bloody thing. That's the big hang up and the problem I've got to get over. I feel so insecure about my singing. I can't even sing in front of my girlfriend without getting embarrassed. So what the hell am I going to be like when I have to sing

the vocal tracks in the studio in front of an engineer. I can write tunes. I know that. I can get the words and music together but it's the actual singing that's holding me up at the moment.

HP: Are you insecure?

WYMAN: I have this feeling about my singing. To tell the truth, I'm also a bit self conscious about playing, meeting people, just about everything. That's probably the

working out the basic riffs and rhythm pattern?

WYMAN: No, we haven't. They either drop in or they don't. Actually as far as working things out before recording them, Charlie and I are probably worse than any other rhythm section around. We don't sit down and say, "Right, we're gonna do this." Someone just says to him, "Do something different." If he does it, I just go along with him and if it works out, great! But we never sit down and work things out.

HP: Do you feel strange playing with other drummers?

WYMAN: Yes. I really like to work with Charlie and we understand each other. I also find I play very well with Dallas Taylor, the only other drummer I can slot in with.

HP: I can't recall either you or Charlie taking a solo on a Stones record.!

WYMAN: No. We always promise Charlie that he can do a drum solo one day but we never let him. It's becoming a standing joke in the band. I know what you mean ... with the Who you have John Entwistle who does some lovely fast runs which sound great. We prefer to leave these with the melody instruments.

HP: How solvent were the Rolling Stones when they first started touring the U.S. during the early days of the British rock boom?

WYMAN: We lost money on the first couple of tours but made a bit on the third. Fortunately we've made money ever since. However the difference between the gross and the net can be quite amazing.

For instance, when we carried that huge structure, the one with the gantry and all the lights on it, around Europe on our last tour, it accounted for well over \$200,000 of the \$300,000 we earned. That was the cost of the structure, the two lorries and the stage crew. But we did it just for the sake of trying to do something different.

When you add this to your hotel and other on-the-road expenses, the cost is amazing. And sometimes you start wondering if it's worth it. But then that's what you are doing—you are trying to produce something different. Something that people will enjoy and remember.

About three or four years ago we

had the idea of touring the States on a train with a Circus Big Top and putting on shows at various places, just like the Faces are doing now. Unfortunately we never got that together because to have done it correctly would have involved enormous expense.

HP: During the mid-Sixties there were reports of the Rolling Stones appearing in a film. What happened?

WYMAN: At that time it was just impossible for us to find a good story. One thing was certain—we weren't going to involve ourselves in a Gerry and the Pacemakers-type thing, "Ferry 'Cross the Mersey" or those Dave Clark films. From the very beginning we agreed that we didn't want to do that kind of film.

As I said, there never was a suitable story or a good enough scriptwriter around who could do anything that involved five main characters. The only thing we did was the "Gimme Shelter" documentary. For that we had a couple of guys following us around with cameras. Most of the shots used in the film were taken at our final concert in New York and at Altamont.

HP: What was it like on stage at Altamont?

WYMAN: I just found it very frightening and if I see the film now I still get that very same feeling. It was a totally unnecessary thing ... another episode where 20 guys ruined it for 300,000. It was a fiasco and it was impossible to do anything about it.

HP: What's the official Stones policy about playing free gigs?

WYMAN: Mick was asked how you avoid Altamont happening again and he said: "You don't do free concerts anymore. Maybe that's the answer. I mean, we did London Hyde Park and it went off just beautifully—there wasn't one scuffle.

But in America it's quite different because there are so many varieties of people over there, each with a different temperament, and there's always someone who wants to make trouble.

HP: Keith Richard says that people expect too much from the Stones these days. Do you agree?

WYMAN: Yeah. From experience I know I've been to see people like Chuck Berry who I've idolised over

the years, and been disappointed. My esteem for them has been built up to the point that when actually seeing them play I expected too much and nobody can get that high. But on the other hand I've also been turned on because I'm actually seeing them and they are really there. They exist!

HP: While a lot of bass players are frustrated lead guitarists, you always sought to retain your role as a rock and roll bassist. How do you view your playing?

WYMAN: Technically, I really don't think I'm brilliant but then I don't think bass players should be that way. Apart from the occasional runs, I prefer to play simple things and make it as solid as I can underneath what's going on in the band. Because Keith and Taylor are doing all those involved things between them.

If I got involved in something like that it would only get confusing. There are some incredibly fine bass players around, you know, technically speaking, but personally I don't like that kind of thing or enjoy playing in that kind of style.

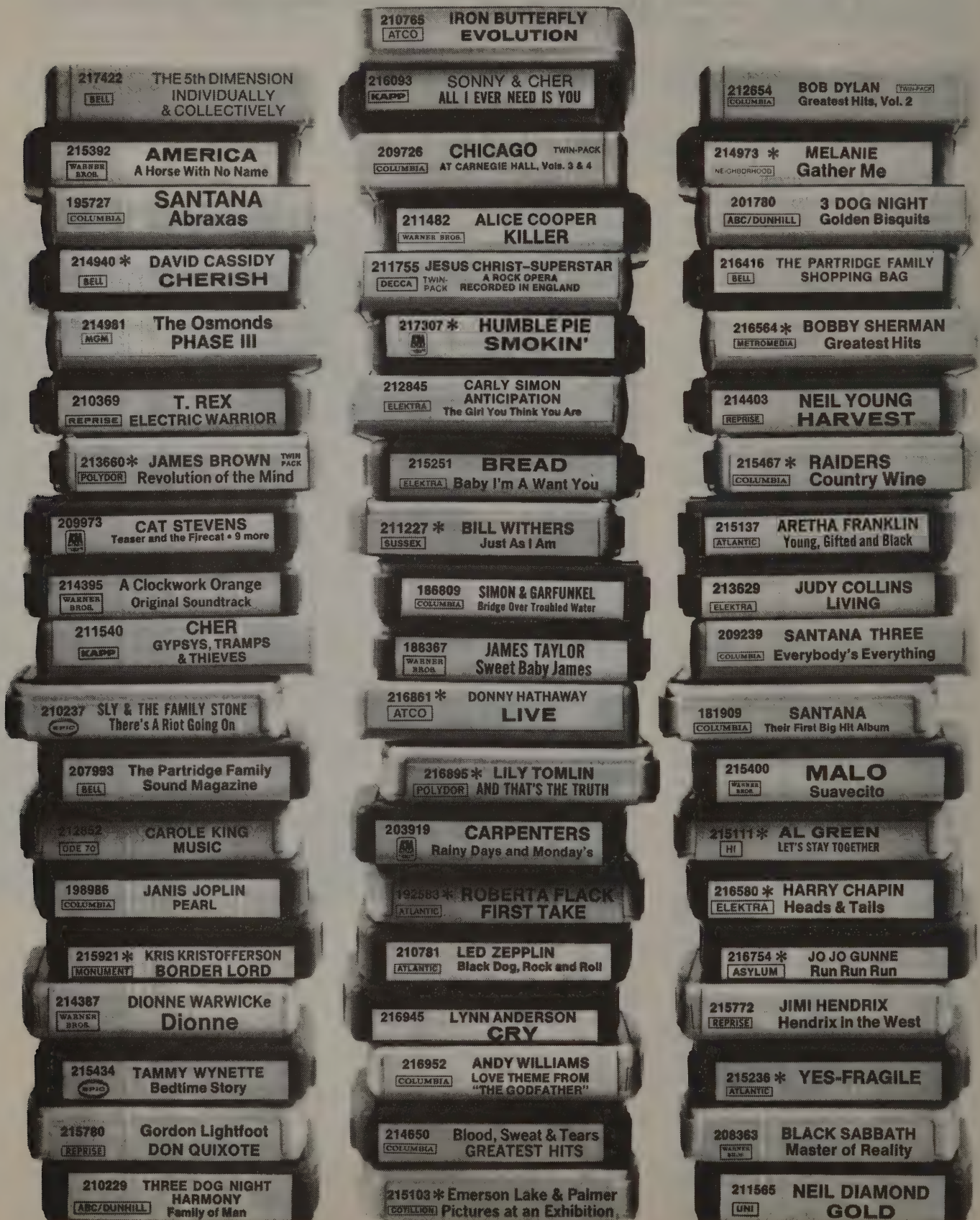
The bass players I admire are the same kind of people who I think I am. Those who do what's basically needed, they do it right and they do it on time. I'm not putting down the proficient players technically but I think bass playing is very much down to the bass and drum thing. Laying down a steady rhythm underneath what the melody instruments are playing.

The bass player should play with the bass drums, instead of flying around all over the place. I'm not a frustrated lead guitarist—I can't play guitar. I can't play chords or anything. I picked up the bass playing because when I started first I only had guitar, so I had to tune down the bottom two strings about seven semi-tones or something, which is a bit absurd. But it worked.

I sometimes get very disappointed when I listen to other bass players. I think, wow, it would have been so much better if they'd just cool it. I suppose it's because there's a lot of ego about.

Like, you can see them thinking, 'I'm really great and I can do this run and jump from there to there across the strings. I don't admire this. My admiration is towards those players who keep things steady. John Entwistle is about the only one who can do both. □ ROY CARR

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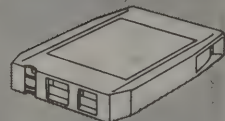
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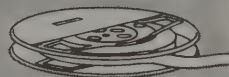
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-WHERE FROM HERE?

Assessment by Jonathan Singer

THE BAND



THE BAND—they do not kow-tow to the audience, but are cerebrally oriented

Twenty minutes after midnight, January 1, 1972, a baggy blue-jeaned figure strode center stage to New York's Academy of Music. He was unannounced, but not unexpected. All through the Band's brilliant three hour set, they were calling his name out; so when Bob Dylan hush-puppyed his way to a microphone, no one was really too surprised. As the packed hall stood to its feet and roared in exultation, there was a creepy feeling of anticlimax that wafted over those still sitting and waiting for the music.

The Band didn't have to do it, but maybe that's precisely why they did.

Robbie Robertson and company had absolutely entranced the crowd; playing with a five-piece horn section, stopping every song on a dime with one devastating cymbal crash, and sounding dangerously better than their recorded perfections.

From "W. S. Walcott's Medicine Show", which got the full treatment (trombones, sax, trumpet and tuba), to Allen ("Workin' In the Coal Mine") Toussaint's glorious brass prelude to "Virgil Caine", there was no doubt that The Band had really come into their own.

And it's about time.

They have been knocking around for a good decade-plus, backing the likes of Ronnie Hawkins and Bob Dylan, and they're justifiably tired of the maddening one night stand situation. If anything, they are looking for a few creative alternatives, because short of travelling fulltime with extra players and Bob Dylan (which is impractical and impossible), there just aren't that many live-music approaches open to them. They are hardly involved or bent on rock theatre. They are musicians first, and entertainers second. Given those firm priorities, and a rock audience that demands an on-stage spectacle with every concert, it would seem that the Band's touring future looks pretty dim.

"The problem is" says Jon Taplin the Band's road manager and confidante "how are you able to keep making records without having to take your pants off?"

Part of the solution rests, at this very minute in Taplin's hands. As the Band is split up cross-country visiting relatives, Jon is holding down the fort in Woodstock; talking about their desire to get off the "road", their image problems past and present, and the T.V. special he is editing on

them, which may or may not bring them out of the obligatory touring bind.

"They were on the road a helluva lot. They had that around the world tour (with Dylan) and it's just a very insane way to live: waiting in airports, climbing out of cars - it's no life for anybody that's creative to have to live."

Taplin grew close to the Band through his work with Bob Dylan. In 1968, he stage-managed the Tribute to Woody Guthrie, where the Band (unchristened and uncapitalized) backed Dylan. Before that he had helped Bob cut "Eat the Document", a film dealing with Dylan's 1966 world tour with the Band.

"The thing about 'Eat the Document' and my documentary on the Band, is that road . . . rock 'n roll and all that craziness, doesn't lead anywhere - it's a road and eventually you've got to get off it."

The Band *did* get off temporarily, after that exhaustive '66 tour. They returned to the states and stayed near Dylan, who was then recovering from his motorcycle accident. For a band that was, up until then, primarily a touring group (which is not to discount

their talent - they made several good records with Ronnie Hawkins, and two excellent sides with John Hammond) they had some catching up to do. They had never made an album they could call their own. Between Dylan, Hawkins and Hammond they had ten years of mostly backing jobs - and even then not all of the members played. As far back as their first gig with Dylan at Forest Hills (when he went electric), it was only Robbie Robertson and Levon Helm that Bob first considered for guitar and drums. Robbie immediately stressed the fact that they were a band and not just individuals; and next time around at the Hollywood Bowl, it was the complete group (Helm, Robertson, Danko, Manuel and Hudson) that played. Still, in '66 at the "Blond on Blond" session that Robbie played on and unofficially directed, the full band was heard on only one track ("Sooner or Later"). This is not to say that Dylan was in any way stringent in his music vision, but rather selective in the instrumentation of his music. Before he was acquainted with the Band (probably through the Hammond LP's) he had relied mainly on Mike Bloomfield as his lead guitarist. On Hammond's "So Many Roads", as witness to Robertsons' capabilities, it is Bloomfield who plays piano, and Robbie guitar. The record is a tribute to Robbie's stinging guitar work, blue (Robert Johnson, Willie Dixon, and Muddy Waters) as it is; they considered themselves purists - strict R 'n' B devotees.

Up in Woodstock, dividing their time between running over some of Bob's new material (the basement tapes), and working on their own things, they began to knit cohesively as a recording unit with vocal and spiritual presence.

Their first album, "Music From Big Pink" was released in the summer of '68, several months after the Guthrie tribute. Robbie and the band were already one disc away from session men. When Dylan asked them to dub additional music onto the sparse John Wesley Harding tapes, they refused. Already it was said, they were trading heavily off Dylan's name. He had written, or co-written enough songs on the album for people to buy it half-wondering who this new band was, that self-consciously denied themselves a name (opting simply for "the band from Big Pink"), and half hoping to see what Bob Dylan was up to.

In a world of flash clothes and hallucinogenic over-production, "Big Pink" was a folksy knick-knack. The inside of the jacket featured a photo of the Band's family entitled "next of kin", and an austere black and white shot of them lined up in the Saugerties Hills. This photo itself inspired the producers of "Zachariah - An Electric Western" to consider them for the part of gunslingers cum musicians. Naturally, they suggested someone else for the role.

"They never wanted to dive headlong into the superstar syndrome" claims Jon in reference to

their turning down the many similar film offers, and their unassuming name. "They've done everything they can to prevent that from happening and taking over their lives."

But their image (or non-image) worked well in their behalf. The world had already reached the psychedelic saturation point in Hendrix, Sgt. Pepper, Clapton, and a lot of excessive soloing. It seemed as though the populace was ready for something refined, where restraint was a virtue rather than a vice. The Band, in their unaffected attire, their righteously uncluttered music; steeped in simple maxims, biblical allusions, and a history that gave credence to their lyrics and legends - captured substance hungry public. New York city-slickers were suddenly moving to Woodstock, growing beards, and becoming mellow overnight.

The Band's music however, their homegrown lyrics, and their laidback existence, was not merely a posture but a necessity.

"The natural outgrowth of the whole Ronnie Hawkins/Dylan craziness - and this is what this special's about, is the desire to sit down for awhile, the desire to go back home to reassert a lot of those things that you left when you went on the road.

So that 'Big Pink' and the 'Band' album were just totally natural outgrowths of those feelings they had in their hearts."

If "Big Pink", with "Caledonia Mission" (a streak of Canadian autobiography) was an exploration of the



ROCK and roll as performed over the last 15 years isn't very intellectually stimulating to someone aged 35, says the Band's roadie Jon Taplin



THE BAND—cutting away the myth that surrounds super stars.

Band's roots, then their second album was already telling another person's story - perhaps their fathers or forefathers. Actually, Robertson was very artfully developing his fine sense of the narrative. (Taplin maintains that Robbie is one of the best storytellers he's ever heard. "He just knows how to tell a story.") "The Night They Drove Old Dixie Down" is obviously not *their* roots, but a very successful attempt to breathe life into a bygone era. The drum rolls, their magnificent three-man harmony, and the high whine of a harp do not upstage the vocal or the music, but enhance the almost literary vision of a broken man triumphant in defeat. This song and the mood that prevailed throughout the entire album probably won them the mixed-blessing of being "the only band that could warm the crowd up for Abraham Lincoln."

The trouble was too many took them too seriously too soon. Like Dylan, who endeared himself to millions with songs of "protest", so the Band, regaling the forgotten rebel and the union man, became a trademark for the whole "country - back to the land"

movement. The image of this rock of ages quintet upon Cripple Creek, bringing their children down to the riverside, and warbling sweetly "oh to be home again" solidified quickly in the public's eye. It was authentic, and no one wanted to let go.

"Nostalgia, and everything is all connected with everybody's feeling about the second album" explains Taplin a little ruffled at seeing a public twice (first with Dylan) categorize an artist from further progressing. "It's just a quintessential - what people would like the Band to be: which were five country quiet people who just sat around on the porch. But that's rubbish they can't be that *all* their lives. I know everybody would like them to play that role for them but you just can't do that. People still want to hear the old 'Wollie Boy' nonsense - not that they don't think the 'The Night They Drove Old Dixie Down' wasn't a great song or not proud of any of that music, it's just that they wanna go somewhere too. They don't just wanna play country boy all their life."

Their third album "Stage Fright",

predictably lost them some fans. To the Virgil Caine Crowd there were few concessions ("Daniel and the Sacred Heart"). They were beyond providing fading daguerrotypes, and packed up their Civil War memories in favor of a subject and sound more contemporary. "The Shape I'm In" was clearly a bid for the Top Forty's. Like "Big Pink", they wondered aloud where they had been, and where they were going. In the title tune "Stagefright", Rick Danko's hyperbolic voice more or less gulped out their little rags to riches story

"Now deep in the heart of a lonely kid
Suffering so much for what he did
They gave this plow-boy his fortune
and fame
Since that day he ain't been the
same."

They weren't exactly Canadian plowboys, but the way Robertson romanticizes their humble beginnings (obtuse sometimes as it may be) has always set them apart from the competition. As minimal as the lyrics are in a song like "Shape I'm In", and, the not-so minimal words of "The Rumor", a clue is given to the way they feel about it all:

"Go down yonder, peace in the valley
Come downtown had to rumble in the
alley"

Now what they've said is not especially revealing or profound, but it is indicative of a certain gap between the musicians; their world, and the world outside them; and their audience. For all their musicianship, they have been severely criticized (by no less than Keith Richard) for their lack of spontaneity and stage presence. Even New Year's at the Academy, there remained a reef of heads unmoving and unimpressed. They do not kow-tow to an audience, and even their rave-ups are more cerebrally oriented, as opposed to the usual body variety.

"The theatrical groups can go out there and do it, but the ones that are interested in music ... it's just very hard." Taplin points out. "They're much more interested in theatre - Alice Cooper - than music."

Their following is by no means growing thin; there will always be a place for the Band's excellence, just as Alice Cooper will illicit accolades for his (her) own brand of rock pageantry. But in light of the present situation, they have already moved on to greener artistic pastures.

"One of the most exciting experiences we had was going to Europe last spring. It was incredible for us because we've all been there before, but we hadn't been there as the Band, and Europe had a whole different feeling about the Band. In France, the Band is like a myth. They'd only seen pictures of them, and they weren't sure what it was all about - but just to get in touch with a lot of film people, we've all admired (Truffaut and Bergman), just pretty much tickled everybody's fancy. We thought of doing music to several of their movies, but doing music to somebody else's movies provides such tight boundaries in which to work in. So that the only way out, we could see, is to make our own film - not a documentary but a fictional film."

Fortunately the Band is not immediately deserting vinyl for celluloid. Like any growing artistic concern, they are seeking out new modes of expression, for records can only go so far.

"See the problem is" continues Jon "that rock 'n roll, as it has been sung and played for the past fifteen years, isn't very intellectually satisfying for somebody that's thirty-five years old, or even somebody who's seen 'Andalusian Dog' or 'Exterminating Angel'. We all admire a certain kind of art, that has many layers to it and

it's very hard, in the context of a three minute, fifty second song, to get some of those ideas across."

"But the answer isn't 'Tommy' either. That's not the answer at all. That's just a joke. That's something that's trying to be heavy but isn't."

Further along that path of multiplicity, or what Taplin calls "something that's a piece as a whole" is "Cahoots". It is an album with many individual songs, but one consistent mood. It is not simply what some call "extinction" (there is that of course, in "Last of the Blacksmiths") but a deeper kind of yearning. It is not new for them: the music and the words of "Whispering Pines" on their second album ("reaching for the clouds, for nothing else remains") typified the feeling. It is as if they've come so far, and yet things still aren't as they should be. "When I Paint My Masterpiece" is Dylan's song but the sentiment expressed, is common to both:

"Someday everything's gonna be
different

When I paint my masterpiece".

The Band's semi-masterpiece on this album (semi, because the music, though fitting does not embrace the lyrics the way "Where Do We Go From Here" does) is "The Moon Struck One". It is nicely ambiguous and more is "happening" here, than in any of the others.

"Now there's a weird song" declares Jon, "in which the time and the space in time are very uncertain. You don't know at first, if they're just little kids making a pact, or if they're older, and maybe there's some kind of sexual menage-a-trois happening. You don't know exactly what the timing is. All you know is that they've made this pact, and in a sense, the pact is heavier than they are. In other words, the bond they've made cannot be broken. So in the end when one dies, and the other two try and leave, they find they cannot leave. He's drowned in that pond and they can't get away from him."

"But that's as far as you can go in a three minute song. My question is did anybody really understand that anyway."

Probably not. At least not as clear as Jon Taplin sees it, but that's not really crucial. What does come across, from the song, and the album as a whole, is that the Band is a little worried about staying in one place a little too long, and not being able to move on when the time comes. In " ... Blacksmiths", Manuel howls plaintively

"frozen fingers at the keyboard
Could this be the big reward
no, no answer came".

The Band isn't waiting for answers to mysteriously appear though ("They're not slouches" cracks Taplin). Until their fictional film falls together, they have television and the special Jon is finishing up.

"The movie looks fantastic" he says proudly. "It really captures the event (New Year's Eve) really well."

If the special turns out with a quarter of the enthusiasm that Jon speaks of it with, it's sure to be a resounding success. With a simultaneous FM stereo broadcast and the film, people will be glad to stay home. At the very least, the Band will be able to cut down their tours, freeing them from perhaps a few less airport nightmares. It is not just a happier and more productive day for the Band, that Taplin considers, but within his scheme he envisions a more satisfied fan.

"The problem now, is you get them in a concert hall and all they want, is to feel the bass in their gut - to move to it. So, you can provide that: you can turn up the sound system really loud and just blast 'em. Well that's O.K. It's all over, and they go home and they're just zonked-out. But if you take them on a little show, where you give them some of those songs and they can turn 'em up as loud as they want - but also maybe you take them on a little side trip somewhere, while they're watching all this music. Then maybe you give them a little insight, maybe at the expense of cutting away some of the myth that surrounds rock 'n roll superstars. Hopefully, if we cut away some of the myth people won't be so tempted to emulate it all - because they're not emulating the heart of it, they're just emulating the outward signs."

* * * *

There is something instinctively healthy and positive about the Band. For some reason, one feels prone to defend them. Maybe it is the way they go into a football huddle with Bob Dylan, in between songs, that makes them so un-Star like and human.

When they return to Woodstock, they will begin work on some new tunes for their fifth album, which will also include the high spots of their New Years performance. At this point, what is absolutely certain is, that with the new album, the T.V. special, and the fictional film in the back of everyone's mind, you won't catch the Band with their pants down. □

EMERSON.

Greg Lake, bassman for Emerson, Lake and Palmer had a spontaneous reaction to a mention of the "Pictures of an Exhibition" a film built around the group's album.

"Kill it," he said simply.

He added: "The 'Pictures' album was recorded before 'Tarkus' and released afterwards. We were forced into that album. We did the film at the Lyceum in London and personally I think it's terrible.

"The album was so successful because we've played it on all our concerts and it's quite nice to have a live performance of something you've seen played.

"I think it's mainly an atmospheric, a nostalgic thing in a way. Apart from that it's very nice I think. In America the album was so successful because it got to be almost a cult thing. What happened was they started to export from Britain to there and the kids would say, 'I've got a copy that you can't buy.' So the other kids would say, 'Where can I get one?'

"And there were no more because it was only exports. Then the record company released it—after saying they didn't want to—because of the demand and it went to No. 5. It's done better than the other albums.

"It's a joke, really incredible.

"What I object to about the film of 'Pictures of an Exhibition' is they're charging too much for people to see what I think is basically a bad production. I really have no responsibility to the kids over the film.

"It wasn't me that made the film.

"I know that our name being linked with the sound production suggests that I was involved with the film but I would prefer to say that I salvaged what there was of the sound, rather than produced anything. I will stick by the production of the Newcastle, England, recording of it because I sat in the studio and worked on it.

"On the Lyceum ballroom recording, which is on the film, they presented me with an eight track tape. They'd run out of tape half way through and quickly had to chop one tape on and one tape off, with bits missing. And they said, 'There's your tape.'

"And there was overspill on every track: the drums were on the piano

track and the bass was on the organ. It just went on and on—so I did the best I could with it.

"I don't govern whether they say 'produced by Greg Lake' I would have chosen not to have a producer's credit. What they had on the billboards for the film was 'Their first full length movie' or something like that. I wouldn't have chosen that. You've got to know that we wouldn't say things like that. Somebody did it and we weren't happy. It went out. I'm pleased it's not doing very well.

"I tried to stop it going out completely.

"But I'm very satisfied with the point Emerson Lake and Palmer have reached musically at present. Very satisfied. I'm still in an enthusiastic state, rather than a state of introspection and of objectivity. I'm still in the process of going further and doing more with the things and planning what we should do with the next album—rather than looking back on how far we've come now.

"Emerson Lake and Palmer are happier now we've changed management—we manage ourselves now. I'm happier with it on the grounds that we get what we get done, what we want to get done, when we want it done.

"Actually right now we're on a bread trip.

"We want to make as much money as we can.

"But we will never cheat people of a penny. We will never overcharge a penny and what we receive now each of us has worked 12 years for.

"Incidentally, we are not all that rich.

"All we want is to make sure we get fair payment for fair work.

"I work 13, 15 hours a day, every day. And I haven't had a holiday since this band began. I want to be paid well for that but I don't want anyone to suffer for it.

"In that way we're money conscious but we're not money mad. We have a list of dates for the next three months but I couldn't tell you the price on any of them. Nor could Keith or Carl. So to that extent we're not money conscious.

"You count your wages when you get them. So do I.

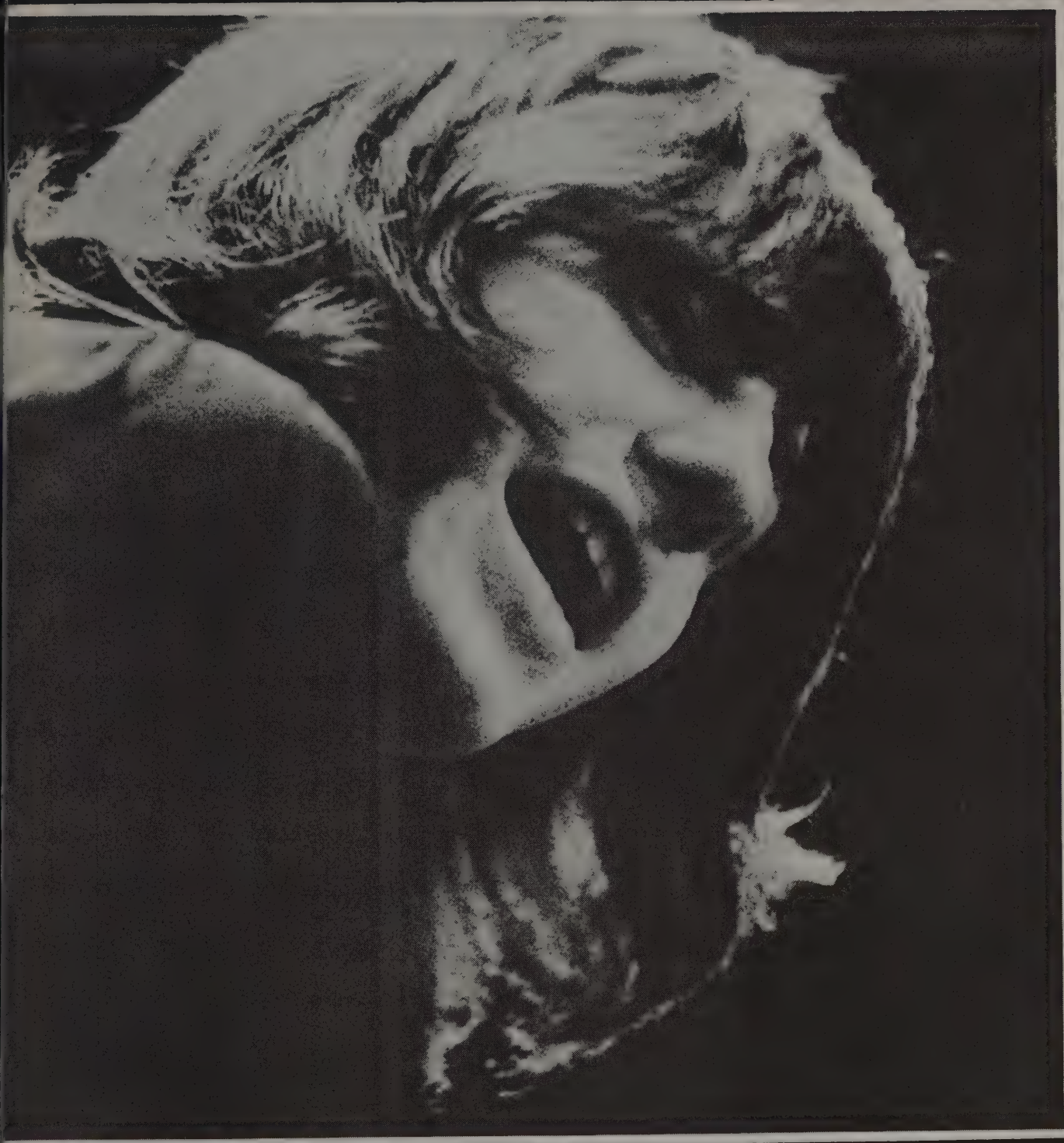
"Mine are harder to count than yours"

□ TONY STEWART



GREG LAKE—man in the middle of Emerson Lake and Palmer who has some hard words to say about a movie...

LAKE, PALMER



'Kill it,' Says Greg

Long Strong Views

John Baldry has made eight LPs and 14 odd singles, comes from Britain, has had a career that spans skiffle, traditional British jazz, blues, folk and soul. And rock. And lovely svelte cabaret. He even had a big hit that was dedicated to the British soccer team playing in the World Cup in Mexico (that's the British market!)

Meanwhile he's had Elton John and Rod Stewart produce an album for him (He employed both in his band years ago) He was even arrested once with Rod Stewart for "jostling in the streets." He says: "Lies all lies." He measured 27 inches when born but has since dropped the long from Long John Baldry and Hoochie Coochie Men from LJB and the HCM. His first record purchased was Muddy Waters "Honey Bee" and he has retained that quality-type approach ever since. He was 12 years old at the time and it was hard to get the real blues then.

He has strong views . . .

ON MICK JAGGER:

He was exceptionally shy, kind of terrified of being on the stage. Very withdrawn and Keith Richard also was even worse—they were like God and Magog together. They went around together everywhere. Chicks who were a little bit older than him, he would be terrified of. Silly little girls of 16, he'd do all right but chicks 18 or so he was terrified of. Now he can handle anything - it's like water off a duck's back.

Swapping records caused a huge



JOHN BALDRY—he says Mick Jagger is an awful singer but a magical person

JOHN BALDRY

great row between Mick and myself for about 2 years and it wasn't even Nick's fault. It was Brian Jones who borrowed some records from me. I had a stack of B. B. King, Little Walter singles on RPM, King, and labels like that that you could not get for love nor money. So they kept pestering me 'cause they wanted some unusual material to do on stage. They kept coming to my flat, banging on my door pestering me for the records.

Finally I gave in and let Jones go off with them and never got them back. I was so furious, because they had broken me down. They kept on saying: "Let's borrow those records. Let's borrow those records." So I said you could come around and listen to

them and learn them over here. No, they'd say we want to take them away, we want to take them away. Eventually I said, but I want them back and I never got them back. Somebody at their flat pinched them and that was that. I was so furious I didn't talk to them from late 1963 till a year later. Then we met one day at a radio show and Mick came up to me and said, "On come on let's be friends John." And I said alright. And we were alright after that, but I never saw the records ever again!!

I think so many musicians suddenly decided to take what you call ego trips. They just don't get on the stage to get down the job of playing the

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After fifties television gave us American Bandstand and Elvis and sixties television gave us Shindig and the Beatles, why is there no rock television of any importance on our screens right now? Did all the music and the cultural woodstock changes that went down in the last ten years do nothing to secure our generation a place on the dial? Apparently so, at least that's what it looks like on the surface.

Once in a while there is still a rock concert on tv or a plastic special on a very plastic rock-pop group or two, but the only thing we can depend on is good old Dick Clark and an occasional guest appearance of some rockers on the late night tv show. In England the situation isn't much better, although they do have Richard Williams' program The Old Grey Whistle Test bringing rock, real rock, into homes across the British Isles once a week.

But with the exception of David Cassidy and The Partridge Family, the Smothers Brothers were the last legitimate event that meant something to the rock generation on television. We can all long for the days when Delaney Bramlett and James Burton were in the Shindogs and the Stones sang "Let's spend Some Time Together", but they are, apparently, gone for good. It is almost as if the networks found the shock of presenting rock on tv, creating tv rock/rock tv, too much of a strain. Maybe they just don't even understand rock, or if they do why aren't there any old rock and roll movies on tv? At least they could throw us that bone. The sad truth is, however, that the people who are running tv don't understand it. They didn't grow up with rock and roll and television as part of their lives, in the house from day one. And for those of us who did, for those of us who are true media children of the twentieth century, we don't have to say anything more about those folks who are running tv. They're the same folks that told us the music was too loud and that the Beatles can't sing. Basically, I don't think they have a sense of humor.

To look at the future of rock on tv we have to look at the future of tv and at some of the media events that have taken place during the past five years or so. For there is going to be rock on tv and, even better, there is going to be rock-tv as an action verb/noun/state.

Remember way-back in the early sixties when our kind of sane, sophisticated people had no use for

TV ROCK- Poor Present, Video Future?

records or radios or newspapers or magazines? The message of the media, at the time, was that the content didn't apply. Then rock and roll happened for us and the records, radios, newspapers, magazines had the potential of coming alive. By the mid-sixties the media had become of some use to us to communicate our ideas, our goals, and our sense of rock and roll. The last five years have seen the rise of many alternative forms of communication which have become the accepted platforms of expression and viable channels for the dissemination of information. Beginning with the emotional and intellectual convictions conveyed in rock music, young people have taken advantage of inexpensive technology to create their own media patterns. We have our own records now, our own rock newspapers and magazines, our own radio stations, our own concert halls, our own way of dressing, thinking, and relating to the world.

But still so far we haven't been right up to date with our media because we haven't had our own television. In this article and the one before it in the last issue, I've outlined what we have had for rock on television, but that's not the same as us having our own.

Recently the situation has changed and soon it won't really matter whether the networks want to give us rock culture television or not. For the time has arrived when we can make our own television. That's right, we can make our own television shows and that is what rock and roll is all about!

Called video, this new form of communication is the use of television as an alternative communications medium. Equipment is now available so that anyone can make their own television programs professionally and inexpensively. Just as a record

player is nothing more than an information retrieval system: what you put on the turntable determines what comes out of the speakers; so television can be seen in the same light: what you put into your television antennas comes out on the screen. Regarding television as nothing more than a sight-and-sound speaker, video people all over the country have expressed dissatisfaction with the present programming on television and with the present concept of television as media. As a result they have begun to make their own television. A television incorporating many of the attitudes of the rock and revolutionary cultures into a more refined level of idea-communication.

Okay, so now there are video groups all over the country who are making our generation's version of television, what does that mean to me, the rock fan, you ask? Well how would you like to see the Stones or Blind Faith's Hyde Park Concerts in London or Hendrix at the Fillmore? Hum, sounds more interesting, doesn't it. Well that's some of the things that these video people are into. Mitch Ryder talking about his new band, the Beach Boys or Steve Stills holding a press conference, Lou Reed and John Cale singing old Velvet Underground songs, all this and more is being video taped by this new generation of television people who are called things like 'video freaks'.

But knowing that these kind of tv shows exist and that more are being made every day isn't the same as seeing them on your home screen. Agreed. That part of the process is taking some time to set-up, but the way things are moving in video the day is not far off when every tv set will have a channel devoted exclusively to rock and roll television.

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ARRIVALS

LOOKING GLASS:

Elliot Lurie is a rather small, slender guitarist from Brooklyn who has been described as relatively quiet offstage. Possibly, but, when called upon to discuss the development of Looking Glass, for whom he handles lead guitar, he can be quite direct: at a time when unknown bands face dismal odds amid the glut of records by the knowns and unknowns alike, Lurie and his partners know what they're up against, and they're working to make that band visible.

So far, quite good: their first single, "Brandy", has picked up that bullet, and the self-produced album which spawned that tune is presumably going to float up as well.

With the equation now leaning heavily toward commercial success. Yes, indeed, agree the band, but they are concerned about the narrow image of the band projected by that

single, and point toward the diversity of acoustic and electric elements displayed in the album.

Lurie agreed to discuss the band at some length, and his awareness of the mundane but still serious realities of the music industry offered additional evidence that this quartet is sensitive to the hassling nature of popular music.

Formed five years ago, the original Looking Glass comprised Lurie's guitar, Pieter Sweval's bass and Larry Gonsky's keyboards. Collapse, with each member working in various contexts, then, three years ago, reformation. Lurie had gone to college to avoid the draft, hardly excited about school but resigned to its necessity. At Rutgers, Lurie met his partners and channelled most of his energies into playing, and, in time, was expelled, on condition that he might return in a few months.

He played various gigs, did some session work, got his first draft notice, and decided he might just take Rutgers up on the offer of readmission. By the time the lottery was implemented, sheer momentum had brought him close enough to

graduation to hang in those last few months.

American dream of graduation followed for the band, but they knew they would play. "So, we were out," Lurie stated simply. "We decided we all wanted to do it." It meaning make it.

Meaning an album, and there begins "the typical trip": the now familiar country vigil, to loosen up personally, tighten up musically. "We took a farm house in the country, in New Jersey. And yes, there is country in Jersey, in the western part of the state. We took the place for the specific purpose of a demo.

Brandy's first incarnation. That initial tape was designed to help them negotiate a management deal, and, that first effort having served its purpose, they snared some demo time in a 16-track studio.

The idea had been to have a strong demo for the labels. Which was a fine idea, but met with initial resistance. A number of labels looked the band over, liked some of its material, considered signing but then hesitated. Columbia passed the first time.

"Brandy" was singled out as one of
(continued on page 25)



MICK JAGGER solo Tangents

MICK JAGGER



MICK JAGGER, center, surrounded by the rest of the Rolling Stones at the start of their 1972 tour of the U. S.

The news that Mick Jagger is contemplating a solo album will prove perfect ammunition for those who would delight in the Stones rolling in five separate ways.



Jimi Hendrix
created a sound and named it "The Lady" because this silvery, liquid sustain sounds like a wailing woman.

Now Black Finger
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Jagger is aware of this.

He is also reluctant and hesitant to commit himself to this task. "I want to do it and I don't want to do it because people will undoubtedly misconstrue my motives," he says, by way of an official statement. "You can bet people will say that I'm leaving the Stones.

"This isn't true."

"All I want to do is go off on a tangent. I'd like to do it with the band but if I can't do it with them, I'll do it on my own."

Jagger emphasizes that the proposed album would just be a one-off project.

He says: "It would just be a matter of me going off on a tangent, like I did when I made those movies. It might be an advantage for the band to experiment a bit more freely on future albums. We did it on 'Satanic Majesties' so there's absolutely no reason why the Stones can't do it again...That's of course if I can convince them to do it. I don't know if I can."

Jagger underlines that last part of his statement: "They seem to be locked into doing what they're doing now. Which is fine—if that's what they want to do. But I know that Mick Taylor wants to go off on a tangent."

When the Rolling Stones unveiled 'Satanic Majesties' it was the height of psychedelia—the album came with 3D sleeve and an abundance of cosmic energy in the grooves.

It also received a show of thumbs down reviews.

Now, Jagger in retrospective mood, feels that the album was a little ahead of its time.

"People put it down because they were narrow minded and insisted on comparing it with 'Sgt. Pepper' by the Beatles," he comments. "They totally misconstrued it as being the Rolling Stones answer to 'Sgt. Pepper'. It was nothing like Sgt. Pepper.

"The only similarity was that both albums were made in the same year, when practically the same things were happening in the head. 'Sgt. Pepper' was an album full of songs — 'Satanic Majesties' contained no songs.

"At that time I kind of liked the album and then I went through a period where I really hated it. Now I find it's good to listen to. There are some nice things on it—things that we could extend."

But first things first: the Rolling

Stones will complete their North American tour and out of it will come a double concert album with a difference.

Says Jagger: "One album will feature the Rolling Stones and the other will be devoted to Stevie Wonder and his band, who did the tour with us. We've done this deal with Motown so as we can release it on our own label." Actually, says Mick, it's the second time around for the project. Their other live album, "Get Your Ya-Ya's Out" was originally planned as a double set, the other album to feature B. B. King and Ike and Tina Turner, who toured with them.

"But British Decca weren't interested," says Jagger with a skyward roll of his eyes. "Who is B. B. King?" they said.

Who are these people? They really didn't know. So in the end I gave it up because it just wasn't worth carrying on with it. Actually I've still got the original album at home.

The Rolling Stones in 1972 are certainly not easing up. Jagger has eyes for films.

He stated: "For a time I'd forgotten a bit about films—then recently I thought I might get back into it. There's a possibility I might take the part of Billy the Kid in a film version of 'The Beard' which was a highly controversial stage play."

There's also a possible appearance in a ribald 19 century costume romp that Jagger shows interest in.

Jagger commented on the current U. S. stage show. "We were really looking forward to this one because I was a bit bored with the show we did on our last tour. We were doing too much of our old stuff. But this tour was made up of stuff from our new albums plus a selection of our golden oldies!"

Finally Mick Jagger talked about the many inaccurate reasons given for the voluntary exile of the Rolling Stones to Southern France.

He said: "Most bands have a happy go lucky attitude about money, which I had for about eight years. I just didn't worry about it. And no manager I had ever worried about taxes. All these...business men. They were saying they were going to make sure the tax was paid. So after working for eight years I discovered at the end that no taxes had been paid and I owed a fortune.

"So then I had to leave the country." ☐ ROY CARR.

ARRIVALS

(continued from page 22)

the few original compositions without potential.

Resulting in continued hustling by the band, and the problem of getting the A&R men to hear them live, where those five years surfaced quite clearly in their tight, stable playing.

Epic signed them, and the band headed for Memphis. "They put us up in a really nice hotel, and we went in to work with Steve Cropper. A nice, mellow week in the studio, and everyone was beautiful."

Leading to the question of why Cropper's work wasn't right for the band. Lurie smiles an easy, slightly crooked one, recalling the sessions. "Those tapes came back so mellow, you'd just fall over."

No pressure and the lack of guidance apparently didn't produce results, so, with those tapes scrapped, Sandy Linzer took over as producer, providing energy and a solid understanding of pop music. Two tracks laid down, and the band heard them. They understood the thrust of Linzer's production style, liked it, but knew it just wasn't exactly what they had in mind.

Such critical awareness is an expensive commodity in terms of a new band's recording budget, so, with funds now somewhat depleted, the band considered the possibility of producing their own album, letting a solid engineering hand complete the equation.

"We wanted to find a studio man who knew the technical side," Lurie said. "We went to Bob Lipton at Regent Sound, and we liked what he was doing." Resulting in "Don't It Make You Feel Good" and "Brandy," shipped as a single with that first title plugged.

"Epic shipped it as a single, and it sold about 600 copies to the total chagrin of everyone, but, by that time had taken the album, so we kept going."

With their manager, Mike Gershman, they had done pre-production work on a four-track, and that, combined with their individual and collective exposure to 16-track sessions provided them with some footing at Regent. Tight budget, and Linzer's rhythm track for "Brandy" retained for financial reasons, but the album was done.

Epic threw the customary party, this time in a loft on Lower Broadway. Lurie had a good time, felt the band was off, but wasn't too distraught about what he perceived as a

roughness. Most of the guests reacted strongly to that rock'n'roll, and Lurie and friends were confident that a really tight gig would do it.

Now, the tension builds, with the band booked into Carnegie in front of Jeff Beck. Which, in New York, is vaguely suicidal, since the New York music freak is a capricious, hostile, even violent obstacle, and Beck's fuel-injected guitar was a particularly potent totem for the real fannyshakkers.

The band plugged in and on. With, to the surprise of just about everyone else, very tasty results. The impatience subsided, and Looking Glass actually succeeded in taking their minds off Beck and wrapping them around some muscular electric music. As the band moved west behind Beck, the playing got tighter, and reviews started to focus on Beck's excess and Looking Glass' efficiency. In effect, a lot of critics threw the weight on the new band, and, if Looking Glass didn't actually upstage Beck, they came much closer than most any new band had a right to hope.

And the single shipped again, this time with "Brandy" the focus. Not particularly profound, but effective indeed. They made the proverbial Top 40 drive. "You're talking about three minutes," Lurie explained bluntly. "And about those first 14 seconds when the program director is going to let it go or take it off. You know you've got to have that hook."

Their ability to provide the hook is an extension of their respect for straightforward pop music. "We have a genuine respect for Top 40," Lurie now remarks, and he points to their personal affection for the '60's, when good AM music was good music, period, without any negative stigma.

"Anyone hearing the single could think we're a studio band," Lurie explains. "Or a single vocalist with backing. So, right now we're a Top 40 group. We're anxious to play for people, to get it around. Because we do a lot of other things."

So, the first move has been for acceptance. And Lurie regards the increasing speed with a necessary detachment, pleased by the progress in popular terms, but still looking for that connection, the knowledge that his music and his band are reaching more people, something beyond the prepubescent he suspects may be shoring up the single's sales.

"When we went in, it was made perfectly clear to us that, if we didn't get a hit, the album would lie in the racks, with 3,000 other albums."

□ SAM SUTHERLAND

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GEORGE & RINGO — Both ex-Beatles were in New York recently for business talks with their manager Allan Klein and to show off their new shorn look. Man in the middle is Pete Bennett, promotion man for Apple Records.

**GEORGE
& RINGO**

FAST FLASHES

MELANIE



MELANIE, the quiet one, has another gold album to her credit, for "Gather Me" her LP out on the Neighborhood label.

FAST FLASHES

BILLY PRESTON

RADIO CITY Music Hall is the home of films, family entertainment and the Rockettes. But recently they allowed rock and roll to step on to the stage and presented a fairly successful concert. Billy Preston starred and danced across the stage his usual ecstasy. Not a bit like the Rockettes.



MEL, MARK & DON

MEL, MARK & DON — Alias Grand Funk Railroad, with all seven of their albums certified million sellers, re-signed with Capitol Records for another three years. Man in the middle is Bhaskar Menon, president of the company. He's happy with the deal.

FAST FLASHES



OSMONDS & the QUEEN

Press receptions are where the artist gets out in front of the press who ask questions. Part of the promotion.

Elvis Presley gave a press conference—a rarity for him—when he arrived in New York for the first time to perform at the age of 37.

The Osmonds, all brothers, gave one when they went to London to appear before the Queen at a Royal Command Variety Performance.

Both were covered, from various points of view.



THE OSMONDS — gold discs, packed concerts, royal commands and press conferences. A heavy schedule for Jay, Alan, Donny, Merrill and Wayne...and Dad!

The scene was the hotel. A press conference.

Everybody was waiting for the Beatle-haired, Monkee-faced and indecently wholesome Osmond Brothers.

It was a pretty average looking press reception on the surface—bits of dead fish on dried bread and

lashings of booze—although the underground press were conspicuous by their absence. Also mingling with the journalists were a gaggle of schoolgirls, who, rumor had it, had been procured by an enterprising press agent to form rentafans from a previous pupil-power demonstration for the

Osmonds.

Finally, after a lengthy delay, due to traffic, an announcement was made to the effect that the Osmonds "millions of them, will come through this door and walk and talk amongst you."

The teen press swarmed to the front and a few battered veterans

like myself lurked on the fringe picking up random quotes. There were, in fact, six Osmond Brothers, including their youngest recruit, Jimmy, who clung to his brother Merrill's belt as the "ah isn't he cute" brigade descended upon them.

It should be pointed out that the Osmonds and their Daddy (who likes to keep in the background but who, I'm informed, runs the show) are no mugs. They play their own instruments (Look Ma, no session men), with Alan, lead guitar, Wayne, guitar, sax, Merrill, lead vocals, bass, Jay, drums, Donny, keyboard and Jimmy. Well, he's working on it.

Alan, Wayne and Merrill write a good deal of the material now recorded by the group and Donny is reputed to be able to operate a 16 track panel in the studio quite proficiently. Starting with the four eldest boys, they have been working on stage for the past 10 years.

Over to their record company biography:

"Stepping out on to the concert stage, the Osmonds are greeted by squeals, screams and popping flashbulbs. They are the reigning teenage idols and all those thousands of fans in the audience have come to see their Prince Charming come alive.

"They've also come to hear Donny, Jay, Merrill, Wayne and Alan duplicate the sounds which have brought them to the top of America's music charts and earned the boys eight gold records in 1971 alone including two platinum disks for sales in excess of two million copies each) for their MGM singles and LPs."

I decided to eavesdrop on Alan, being interviewed by one of the younger-set papers and got the following startling revelations:

"How long have you been famous?"

"About 15 years," replied Alan. Not a flinch!

"And how old are you?"

"Seventeen," returned Alan with solicitude. The girl reporter scribbled frantically on to her pad.

"What do you like most about England?" Now that could be tricky as he had only been there about one hour, 10 minutes, coming directly from the airport . . .

"The girls!" replied Alan instantly. The boy had been programmed. "Everything is neat and tidy here," he added for good measure.

The pace hotted up with the



addition of more experienced "showbiz" journalist. "There's a showbiz tradition that no one likes to follow animals or kids—how do you feel about that?"

Alan never even blinked.

"We've grown up out of most of those things and now we like to work hard. We are a very religious family—so we think alike."

The Osmonds are Mormons.

Meanwhile back at teen-weekly: "What do you do about your educations?"

"Well, we don't want to grow up to be illiterate millionaires so we have tutors," said Alan modestly.

"What do you do in your spare time?" Eureka! I never thought I'd hear that old chestnut again—a



blast from press receptions in the past. A mouldie oldie.

And, of course, the reply: "I go out with girls!"

"What do you want to do while you are in London?" That is almost a full house. Of course, he wants to go shopping and dig some discotheques.

Said Alan: "I want to go shopping

and see some discotheques."

"How do you feel about comparisons about the Jackson Five?"

"We admire them greatly," said Alan—obviously a democrat. "In fact when we go back we have a basketball match arranged against them."

Around the reception I contact

fellow hacks reeling from the intellectual repatee. One veteran reporter had managed to solve the problem of finding common ground by discussing with Brother Wayne the relative points of his hernia operation.

I uncovered the fact that Alan was wearing a silver wristlet with a date incised and the name David C.

Coote. These wristlets bear the names of American service-men, posted missing in Vietnam. All the boys wear this particular wristlet.

Finally I wound up talking to the group's Superstar, Donny. He looks like the definitive teenage idol but is extremely pleasant and

bright.

He ventured that he likes the Carpenters, Three Dog Night and T. Rex and even some of the things old man Lennon does. He cannot venture out on to the streets of America alone because of the fans—"it's too dangerous," he says.

Finally I asked him if the selling of

his face and some of the falseness which inevitably surrounds this marketing bothered him. He thought carefully for a few seconds and then smiled beatifically and said:

"I'm sorry I don't understand your question." □ KEITH ALTHAM



PRESS CONFERENCE

ELVIS & the COLONEL -



ELVIS PRESLEY press conference in New York where the cameras, lights and action was out for him. The Colonel and his band came too.

Wow! An Elvis Presley Press Conference. Cameras, lights, action in the Mercury Ballroom at the Hilton Hotel in New York City with Elvis and the Colonel (The Colonel has just taken over a job of

promotion and talent consultant for the entire Hilton chain, based in Las Vegas on the fourth floor. The Colonel, says the hotel, in view of the fact that he's connected with a 37 year old singing star from

Tupelo, Miss, will not "be keeping regular office hours.")

Here's Elvis at the Press Conference...No, it's not—it's Herb Hellman who runs the publicity side of RCA Records and he's asking

**ELVIS
PRESLEY**





photographers to step back. Now he's asking reporters to step back. Elvis, he says, will not step on to the stage until everybody steps back. Herb is trying to say it as nicely as he can. He makes a concession—he'll tell us **ONE MINUTE BEFORE** Elvis gets on stage so we can tape it all and film it all.

He's here. Elvis. Blue suit, high collar and a kind of cape at the back. But before him is a supporting act—a man looking genial, almost benign, who is Vernon Presley, Elvis' father. He gets applause but Elvis gets the squeal and cheers and applause as he steps into the camera lights. Squeals, cheers, applause—one suspects that more than a few secretaries and fans have snuck past security.

Right! Elvis on stage. The fearless probing press at the ready. Elvis in his first press conference in four years, making his first ever visit to New York to appear in concert in nearly 20 years of singing, and about to work for a take-out pay of some 300,000 dollars for five concerts ...

Why did Elvis wait so long to get to New York City in concert?

"Couldn't get the right billing." Grin.

Why has Elvis outlasted so many of his contemporaries?

"Vitamin E." Grin and then serious face. "I enjoy the business—I like what I'm doing."

Meanwhile the Colonel has appeared and is wearing a black Tee shirt and Stetson. He's handing out ball point pens with 'Elvis and the Colonel' written on the side. He did similar things when he toured the fairgrounds of America with Eddy Arnold and then Elvis.

We are on to the subject now, from the probing press, of Elvis' hair: "I stopped using that greasy kid stuff when everybody else did." There's a babble of conflicting questions and somebody says they heard Elvis say he dyes his hair black.

Meanwhile Elvis has stood up and is showing off a boxing championship-type silver belt he received from the International Hotel in Las Vegas for top attendance record. The sight of the famed Presley pelvis provokes questions about the Ed Sullivan TV show when Sullivan cut him off below the waist. Elvis: "Hell, I was tame then compared to what they do now. I just jiggled."

His image, asks someone, what about his image? Elvis goes profound: "I'm satisfied with my image. The image is one thing—the







human being is another. It's hard to live up to the image."

Why is Elvis touring after so long. Elvis says he "missed the closeness of a live audience and as soon as I got out of my movie contracts I started touring."

And Britain? "No I never played Britain. I'd like to go to Europe, and Japan. I've never been out of America, except on military service—you know that?"

Now we get into politics, McGovern and Vietnam, that any rock and roller, Circa 1972, can get into for a good half hour rap.

Elvis: "I'm an entertainer. My personal views I keep to myself. I'm not involved in the Presidential campaign or anything like that."

Why hasn't there been a filmed biography of Elvis, done by Elvis himself? "It's not time for a biography of myself," says Elvis.

Other aspirations. "I'd like to do a movie script if I can find the right

property. I mean, a non-singing role."

The material he uses—songs like "Bridge Over Troubled Water" and "Impossible Dream" are a long way from "Heartbreak Hotel" and "Hound Dog." Admits Elvis carefully; "Hard rock is difficult to find these days. That kind of song is difficult to find. No, I don't think I throw away 'Hound Dog' and 'Heartburn Motel' in my act. It's not a conscious thing—I like to 'mix' 'em up...some of the new material with the old. I'm not tired of the old songs and I'm not the least bit ashamed of 'Hound Dog' and 'Heartbreak Hotel' I enjoy it just as much now as I did then and I like to think I've improved over the last 15 years."

Records? "It's Now or Never" was his biggest seller followed by "Don't Be Cruel." New groups he liked? "A lot...I can't think of any." There was talk of a television

special.

Vernon Presley got asked a few. He now handles his son's "personal affairs" and he was asked when he first thought his son would be a star. He said: "I dunno. It all happened so fast that it was hard to keep up with. I suppose around 1956 with that Sullivan TV show."

Elvis chimed in: "I tried to tell him before."

Has Elvis changed?

Vernon: "Not really."

Elvis: "I swing more."

Then along came the Colonel who wrapped up the conference and trotted Elvis off to earn his 300,000 dollars.

The cameras were packed and everybody went out into the sunlight of Sixth Avenue...surprised to note that it was indeed 1972.

Nobody asked Elvis what he thought of miniskirts. □ FRANK SIMPSON

ROD STEWART

(continued from page 9)

where the band is writing and recording an instrumental score for a Canadian film.

Says Stewart: "The lads have been doing some great things at Olympic. I don't know too much of what is going on down there but I've heard some of the stuff they've done and it's really good. They've got Bobby Keyes and Jim Price in on it and I think Pete Townshend's got something to do with it as well."

With two lots of recording going on, plus the odd British gig and a just finished American tour, the last month has been a pretty hectic one for the Faces and Rod. Having spent several days recording, half an evening at Willesden and the rest of the night and early morning out at Olympic,

Ronnie Wood had sounded pleased that the band's contribution to Stewart's album was nearly complete.

Said Rod: "I saw Ronnie Lane the other day and he looked a bit bleary-eyed. I must ring him up and persuade him to take an early night. Meself, I want none of that late night and into the early morning stuff. Seven to midnight and that's enough for me. Then it's off to bed!"

Wood and MacLagan on their way and a fresh round of drinks ordered, Rod and Producer turns his attention to one of his own compositions for the album, "Italian Girls". It's a nice and mellow Stewart song, mid-paced with a rippling summery fade out using, among other things, a balalaika.

Rod has a knack of introducing unusual instruments on his albums. The balalaika player, he explains, was another of his "restaurant dis-

coveries."

Rod says: "He was English, but he turned out for the session in full Russian gear, cossak hat. The lot!"

But apart from the oddities here and there, Rod's team on his fourth album is basically the one that's seen him through the previous three ones—Micky Waller on drums, Ronnie Wood and Martin Quittenton, guitars, Dick Powell, violin, and Pete Sears on bass. Sears also plays piano, sharing the role with Ian MacLagan.

It's Sears at the piano now—"a great musician he just needs a good band," says Rod—adding piano sounds to "Italian Girl." First it's some mildly rocking segments to the main body of the song and then some more lyrical work towards the end.

"I want it...da-da-da deeh-deeh," instructs Stewart through mouthfuls of omelet washed down with red wine.



ROD STEWART
and Ronnie Lane
—helping out

(Photo: Henry Grossman)



Sears, with an empathy typical of Stewart's whole team, quickly translates into music what's inside Rod's head. I get an explanation of the song lyric from Rod: "It's about this Italian chick I met at the Turin Motor Show."

Then on to the end part—the balalaika section.

Comments Rod: "It's great on these albums to be able to change from hard rock and roll to getting into something like this, without it sounding

false or forced."

Then to Sears on the studio floor below: "Make this...what's the word—romantic. Nice and romantic stuff. Summer of '42—that kind of thing...That's it. Great. Come up and have a listen."


Just after 11 p.m. and the evening's work is finished ahead of schedule. But I'm having trouble persuading Rod into the downstairs bar for a drink and an interview. He'll let me listen in,

but...

One can understand, in a way, why the man has been elusive over the past seven or eight months. His self-imposed exile from the press over that period has been an attempt to swerve the spotlight off him and onto the Faces, the band who deserves the laurels as much as Rod does.

But I press the point.

"What you gonna write?" he asks cautiously. I tell him, just a little bit



RONNIE WOOD,
Ronnie Lane,
and Rod Stewart —
the Faces front line.

about how the album's going.

"Okay," he warns. "With the headline: 'A little bit on Rod Stewart'.

Despite his reputation as a swashbuckler, Rod Stewart, in the studio, works hard...and fast. He confirms that although he's been working on the album over a four or five month period, actual studio time has totalled only a couple of weeks, or so.

"You can usually reckon out how long it's taking [by studio costs]," he

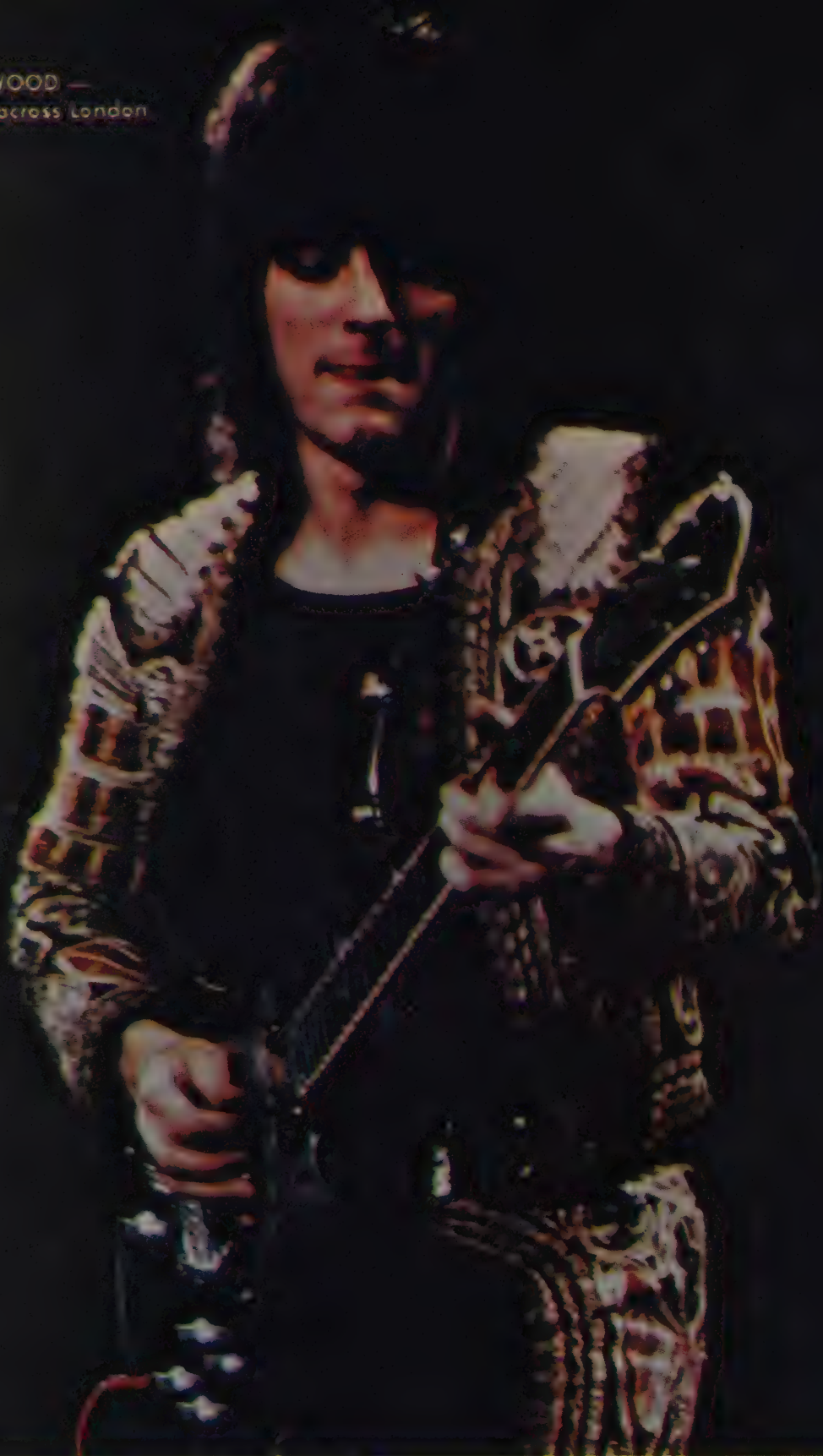
says. "And studio costs are running at much the same level as the last one. And those were pretty low. If I told you how much they were, you'd have people asking why it wasn't a cut-price album."

Of the ten tracks on the current album, a high percentage of them were written or co-written by Stewart. "I've done more of my stuff," he explains, "because I got slagged off on the last one for doing too much of

other people's material. It's so much more encouraging to be able to do my own, but to be honest I don't have a great deal of confidence in my own material.

"But Ron Wood and I have this incredible thing between us. We could both be on opposite sides of the world and Ron could phone and play a tune and I could put the lyrics to it. Whereas I don't have the same thing with Ronnie Lane because of the chords and

RONNIE WOOD —
recording across London



the structures he uses. I can't get into them."

Included in the "Never A Dull Moment" album is one track that features the full Faces line up, sticking to Rod's policy of having at least one

back track on each album. This time round it's a very Stax-oriented number.

Any autobiographical songs?

"One or two, with the odd lie thrown in here and there."

Any mandolin?

"Just one track with Ray Jackson. Everyone's getting into mandolin now."

And with a "That's your lot" off Rod goes. □ NICK LOGAN

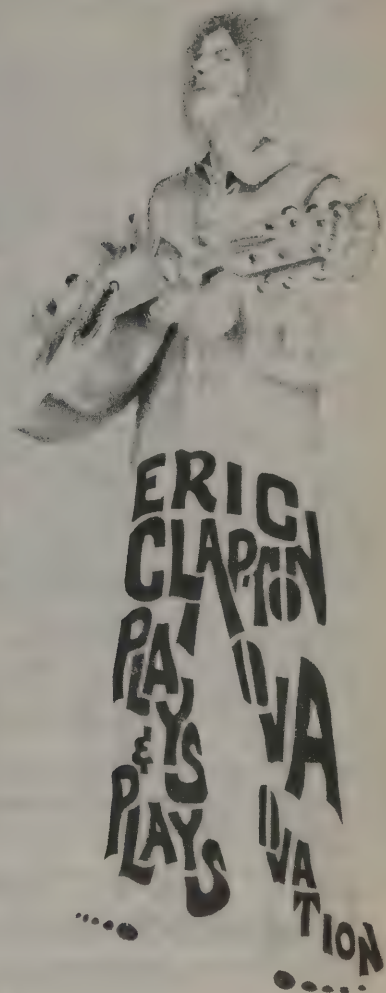
FAST FLASHES
(continued from page 28)



BLOOD SWEAT & TEARS

BLOOD SWEAT & TEARS finally settled on the members of their group after a period of experimentation and went off to Boston to get the act down tight. They'll need to because they start on a world tour soon. BS&T is now ten strong—Larry Willis, keyboard, singer Jerry Fisher and Lou Marini Jr., sax are the newest members in addition to Dave Bargerion, trombone, Bobby Colomby, drums, Jim Fielder, bass, Steve Katz, rhythm guitar, Lew Soloff, trumpet, George Wadenius, lead guitar and Chuck Winfield, trumpet.

FAST FLASHES



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THEY LONG TO BE CLOSE TO YOU

(As recorded by Jerry Butler)

HAL DAVID
BURT BACHARACH

Why do birds suddenly appear
Everytime you are near
Just like me, they long to be close to you
Why do stars fall down from the sky
Everytime you walk by
Just like me they long to be close to you.

On the day that you were born the
angels got together
And decided to create a dream come
true
So they sprinkled moon dust in your hair
of gold

And starlight in your eyes of blue
That is why all the girls in town follow
you all around
Just like me, they long to be close to you.

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BABY DON'T GET HOOKED ON ME

(As recorded by Mac Davis)

MAC DAVIS

Girl you've got that look in your eye
And it's starting to worry me
I ain't ready for no family ties
Nobody going to hurry me
Just keep it friendly girl
Cause I don't want to leave
Don't start clinging to me girl
Cause I can't breathe
Baby, baby don't get hooked on me
Baby baby don't get hooked on me
Cause I'll just use you then I'll set you
free
Baby, baby don't get hooked on me.

Girl you hot blooded woman child
And it's warm where you're touching
me

But I can tell by your trembling smile
Just seeing way to much in me
Girl don't let your life get tangled up
with mine
Cause I'll just leave you
I can't take no clinging vine.

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MARY HAD A LITTLE LAMB

(As recorded by Wings)

THE MCCARTNEYS

Mary had a little lamb, its fleece was
white as snow
And everywhere that Mary went that
lamb was sure to go
And you could hear them singing la la la
la la la la la la la
La la la la la la la la la la.

It followed her to school one day
It was against the rules
It made the children laugh and play to
see the lamb
at school

And you could hear them singing
La la la la la la la la la la
La la la (everybody singing) la la la la la
la la la la la.

And so the teacher turned it out
But still it lingered near
Waited patiently about till Mary did
appear

And you could hear them singing
La la la, la la la la la la la la la la
(Everybody singing)
La la la la la la la la la la la.

"Why does the lamb love Mary so?"
You hear the children cry
"Why Mary loves the lamb, you know"
the teacher
did reply and you could hear them
singing
La la la la la la la la la la
La la la (everybody singing) la la la la la
la la la
La la la la la la la la.

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MOTHER NATURE

(As recorded by the Temptations)

NICK ZESSES
DINO FEKARIS

Mother nature go on and take your
course

And take me with you
I wanna leave here oh mother nature
Take the chains off me as long as I'm
living.

I might as well be free
Go on and let your sweet wine rush to
my head

And make me feel fine
Let me stand naked in the sun
Hiding from no one oh mother nature
Come on and do your thing
I want to start feeling all those things
you can bring

Mother I gotta leave here mother
nature, mother.

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IF I WERE A CARPENTER

(As recorded by Bob Seger)

TIM HARDIN

If I were a carpenter and you were a
lady would you marry me anyway
Would you have my baby
If a tinker were my trade would you still
love me
Carrying the parts I made, following
behind me.

Save my love through loneliness
Save my love for sorrow
I've given you my ownliness
Come and give me your tomorrow.

If I worked my hands in wood, would
you still love me
Answer me baby, yes I would, I'd put
you above me
If I were a miller at a mill-wheel grin-
ding
Would you miss your colored box, your
soft shoe shining.

Save my love through loneliness
Save my love for sorrow
I've given you my ownliness
Come and give me your tomorrow.

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PARADE of SONG HITS

DUNCAN

(As recorded by Paul Simon)

PAUL SIMON

Couple in the next room bound to win a prize

They've been goin' at it all night long

Well I'm tryin' to get some sleep

But these hotel walls are cheap

Lincoln Duncan is my name and here's my song

Here's my song

My father was a fisherman

My mama was a fisherman's friend

And I was born in the boredom and the chowder.

When I reached my prime I left my home

In the maritimes headed down the tune

pick for New England

Sweet New England

Holes in my confidence

Holes in the knees of my jeans

I's left without a penny in my pocket.

Hoo hoo wee I's about destituted as a kid could be

And I wished I wore a ring so I could hock it

I'd like to hock it

And a young girl in a parking lot was preachin' to a crowd

Singin' sacred songs and readin' from the Bible

Well I told her I was lost and she told me all about Pentacost

And I seen that girl to the load to my survival.

Just later on the very same night
When I crept to her tent with her flash light

And my long years of innocence ended
Well she took me to the woods

Sayin' here comes somethin' and feels so good

And just like a dog I was befriended
I was befriended

Oh oh what a night

Oh what a garden of delight

Even now that sweet memory lingers
I was playin' my guitar lyin' under

neath the stars

Just thankin' the lord for my fingers
For my fingers

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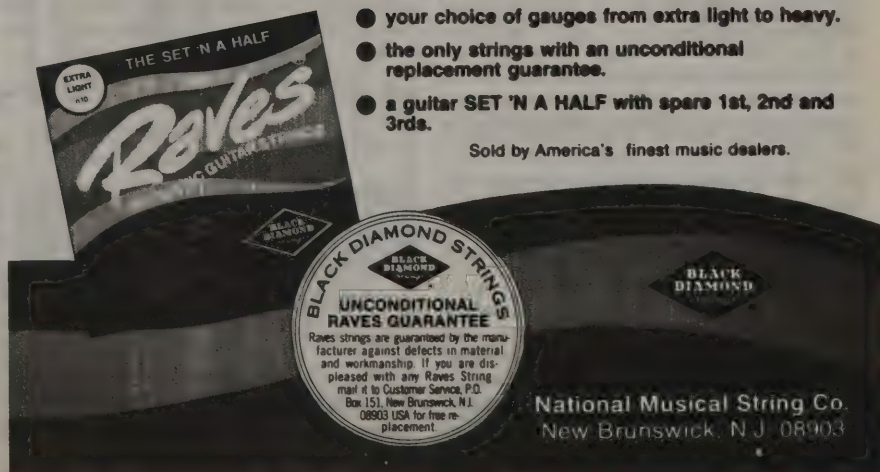
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the secret of the shower Did you ever sing in the shower? When you did, you probably sounded pretty good to yourself, or at least, much better than usual. Actually, you were demonstrating two of the many techniques of good singing—projection and resonance. Because you were relaxed and in private, you were projecting your voice more than usual. And because the bathroom acts as an echo chamber, you heard added resonance in your voice.

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amazing new method But now there's a way you can learn to sing economically and quickly. Developed by John Rowley, a noted authority on voice training, "The Dynamics of Singing" is a complete, 27-lesson course in voice training. The techniques of singing

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PARADE of SONG HITS

YOU DON'T MESS AROUND WITH JIM

(As recorded by Jim Croce)

JIM CROCE

Uptown got its hustlers
The bowery got its bums
Forty Second Street got big Jim Walker
Forty Second Street got big Jim Walker
He a pool shootin' son of a gun
Yeah he big and dumb as a man can

come
But he stronger than a country hoss
And when the bad folks all got together
at night
You know they all call big Jim boss just
because they say you don't tug on a
superman's cape
You don't spit into the wind
You don't pull the mask off the old lone
ranger
And you don't mess around with Jim.

Well out a South Alabama come a
country boy
He said I'm lookin' for a man named Jim
I am a pool shootin' boy, my name is
Willie McCoy

But down home they call me Slim
Yeah I'm lookin' for the king of Forty
Second Street
He drive an old drop-top Cadillac last
week he took all my money. He drive an
old drop-top Cadillac last week he took
all my money

And it may sound funny but I come to
get my money back
And everybody say "Jack don't you
know that you don't
(Repeat chorus).

Well a hush fell over the pool room
Jimmy come boppin' in off the street
And when the cuttin' were done
The only part that wasn't bloody was
the soles of the big man's feet
Yeah he were cut in 'bout a hundred
places

And he were shot in a couple more
And you better believe they sung a
different kind of story when a big Jim
hit the floor

Now they say you don't tug on
superman's cape
You don't spit into the wind
You don't pull the mask off the old lone
ranger And you don't mess around
wif Slim.

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PARADE of SONG HITS

ALL DOWN THE LINE

(As recorded by the Rolling Stones)

MICK JAGGER
KEITH RICHARD

Yeah, heard the diesel drumming all
down the line
Oh, heard the wirers a-humming all
down the line
Yeah, hear the women sighing all down
the line
Oh, hear the children crying all down
the line
(All down the line)
We'll be watching out for trouble, yeah
(All down the line)
And we'd better keep the motor run-
ning, yeah -
(All down the line)
Well you can't say yes -
And you can't say no,
Just be right there when the whistle
blows.

I needed a sanctified girl -
With a sanctified mind - to help me now
Yeah, all the people singing all down
the line
Mmmm, watch the men all working,
working, yeah,
(All down the line)
(All down the line)
We're gonna open up the throttle, yeah
(All down the line)
We're gonna bust another bottle, yeah
(All down the line)
I need a shot of salvation, baby, once in
a while.

Hear the whistle blowing
Hear it for ten thousand miles
(All down the line)
We're gonna open up the throttle, yeah
(All down the line)
We're gonna bust another bottle, yeah
Well you can't say yes, and you can't
say no
Just be right there
When the whistle blows
I need a sanctified mind to help me out
right now
Be my little baby for a while
Be my little baby for a while.

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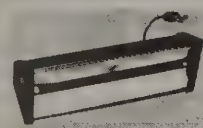
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PARADE of SONG HITS

BRANDY

(As recorded by Looking Glass)

ELLIOT LURIE

There's a port on a western bay and it
serves a hundred ships a day
Lonely sailors pass the time away and
talk about their homes
There's a girl in this harbor town and
she works laying whiskey down
They say, "Brandy, fetch another
round" she serves them whiskey and
wine
The sailors say "Brandy, you're a fine
girl
What a good wife you would be
Your eyes could steal a sailor from the
sea".

Brandy wears a braided chain made of
finest silver from the north of Spain
A locket that bears the name of the man
that Brandy loves
He came on a summer's day
Bringing gifts from far away
But he made it clear he couldn't stay
No harbor was him home
The sailors say "Brandy, you're a fine
girl
What a good wife you would be
But my life, my lover, my lady is the
sea."

Night when the bars close down Brandy
walks thru a silent town
And loves a man who's not around
She still can hear him say
She hears him say "Brandy, you're a
fine girl what a good wife you would be
But my life, my lover, my lady is the
sea."

I'M STILL IN LOVE WITH YOU

(As recorded by Al Green)

AL GREEN
WILLIE MITCHELL
AL JACKSON

Spending my days thinking about you
girl
Being here with you, being here with
you
I can't explain myself why I feel like I do
Tho it hurt me so to let you know
And I look in your eyes

How you feel, let me know
That love is really real and it seems to
me that I'm wrapped up in your love
Don't you know that I'm still in love
nuff in love with you
When I look in your eyes all the years
how I see me loving you
And you loving me
It seems to me that I'm still wrapped up
in your love
Don't you know that I'm still in love sho-
nuff in love with you.

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SEE NO EVIL

(As recorded by the Rock Flowers)

IRWIN LEVINE
L. RUSSELL BROWN

I got a feelin' there must be some kind of
conspiracy against me
Yeah people goin' out of their way to
blow my mind and blow my day
Sayin' he ain't yours child
Sayin' he ain't yours child no no da da
da da da
Don't want to see no evil
No, no don't speak no evil
My guy can do no evil no how
So I'm gonna close my eyes
And I'm gonna hold my ears
Don't want to see no evil
No no don't.

Gonna listen to my heart
Do no evil no, speak no evil
My guy can do no evil no how
Lookin' at you lookin' at me
Any old fool can surely see you love me
Now don't ya know how I feel about
you

True or not I can't live without your love
and affection
So I look in the other direction baby
Ba ba ba ba ba ba ba ba
It don't matter what they say about you
Your sweet sweet kisses tell me
I ain't got no cause to doubt you
Ba ba ba ba ba ba don't want to see no
evil no no don't speak no evil
My guy can do no evil no how
So I'm gonna close my eyes and I'm
gonna hold my ears
Don't want to see no evil
No no don't, gonna listen to my heart do
no evil no
Speak no evil, my guy can do no evil no
how.

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SWEET INSPIRATION

(As recorded by Barbra Streisand)

DAN PENN
SPOONER OLDHAM

I need your sweet inspiration
I need you here on my mind
Every hour of the day
Without your sweeten
The lonely hours of the night just don't
go my
way.

A woman in love needs sweet
inspiration
And honey, that's all I ask
That's all I ask from you
I gotta have your sweet inspiration
You know, there just ain't no tellin'
what
a satisfied woman might do.

The way you call me "Baby"
(baby)
Is such a sweet inspiration
The way you call me "Darling", darlin',
Sets my heart a-skating
And if I'm out in the rain, baby
And in a bad situation
You know I just reach back in my mind
And there I find your sweet inspiration.

Inspiration oh what a power
And a pocket of power
Every hour of the day
I need your sweet inspiration
You go on living to keep on giving
this way.

Sweet, sweet inspiration, I've gotta
have
your sweet inspiration.

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PARADE of SONG HITS

WHAT HAVE THEY DONE
TO MY SONG, MA

(As recorded by Ray Charles)

MELANIE SAFKA

Look what they've done to my song, ma
Look what they've done to my song
Well it's the only thing that I could do
half right

And it's turning out all wrong ma
Look what they've done to my song.

Look what they've done to my brain, ma
Look what they've done to my brain
Well they picked it like a chicken bone
and I think I'm half insane, ma
Look what they've done to my song.

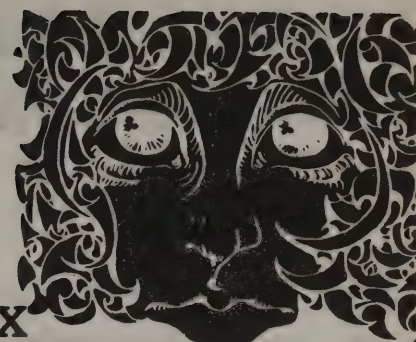
I wish I could find a good book to live in
Wish I could find a good book
Well if I could find a real good book I'd
never have to come out and look
Look what they've done to my song.

It'll be all right ma, maybe it'll all be
okay
Well if the people are buying tears I'll
be rich someday ma
Look what they've done to my song
Ils ont change ma chanson ma
Ils ont change ma chanson
C'est la seule chose que je peux faire
Et ce n'est pas bon ma
Ils ont change ma chanson.

Look what they've done to my song, ma
Look what they've done to my song
Well they tied it up in a plastic bag and
they turned it upside down.
Look what they've done to my song, ma.

Look what they've done to my song, ma.
Look what they've done to my song
It's the only thing I could do all right and
they turned it upside down
Look what they've done to my song, ma.

We're not the only ones talking about Electro Harmonix



Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

Amazing Little Boxes

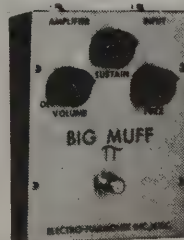
by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



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PARADE of SONG HITS

BREAKING UP IS HARD TO DO

(As recorded by The Partridge Family)

NEIL SEDAKA
HOWARD GREENFIELD

Don't take your love away from me
Don't you leave my heart in misery
Yet you know that I'll be blue
'Cause breaking up is hard to do
Remember when you held me tight
And you kissed me all thru the night
Think of all that we've been thru
And breaking up is hard to do
They say that breaking up is hard to do
And I know that I know that it's true
Don't say that this is the end
Instead of breaking up
I wish that we were making up again
I beg of you don't say goodbye
Can't we give our love another try
Come on, baby, let's start anew
'Cause breaking up is hard to do.

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THAT'S WHAT FRIENDS ARE FOR

(As recorded by B.J. Thomas)

PAUL WILLIAMS

Friends are like music
Sometimes they're sad, sometimes
they're lonely
And need to be told that they're loved
Everyone needs to be loved
Friends are like good wine and I've had
the best
Don't always show it but no one knows
better than I
So drink up I'm a homesick old sailor
who longs for the sound of his own front
door
Tell me your stories I'll teach you my
songs and we'll have one more
Isn't that what friends are for
Isn't that what friends are for.

Friends are like warm clothes in the
night air
Best when they're old and we miss
them the most when they're gone
Miss them the most when they're gone
Friends love your good side and live
with your bad
Want you and need you when no one
else knows you're alive
(Repeat chorus).

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BED AND BOARD

(As recorded by Barbara Mason)

LANNY LAMBERT
BOBBY FLAX

Seems like everyday is like the one
before
The things you used to say you don't say
anymore
Bits and pieces of your time are all you
can afford
Well you can't seem to understand that
there's much more to love than bed and
board.

Lying half awake I hear you switch the
light
You turn off the late news oh
I'm in luck tonight
You think that makin' love three times a
week is my reward
Well it looks like you just can't see that
There's much more to love than bed and
board.

Don't know what happened but you
changed somehow
And like a puppet on a string
You're only goin' through the motions
Now you touch me but you don't feel
anything
Oh now you're gonna say that it's all in
my mind

But Lord knows how I've thought it out
at least a thousand times
I've got to try again I need my faith in
life restored
I can't wait any longer cause there's so
much more to love than bed and board.

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WHERE YOU LEAD

(As recorded by Barbra Streisand)

CAROLE KING
TONI STERN

Wanting you the way I do
I only want to be with you
And I would go to the ends of the earth
Cause darlin' to me that's what you're
worth
Where you lead I will follow
Anywhere that you tell me to
If you need me to be with you I will
follow
Where you lead.

I always wanted a real home with
flowers on the window sill
But if you want to live in New York City
Honey you know I will
I never tho't I could get satisfaction from
just one man
But if anyone can keep me happy you're
the one who can
Where you lead I will follow
Anywhere that you tell me to
If you need me to be with you I will
follow where you lead.

If you're out on the road feeling lonely
and so cold
All you gotta do is call my name
And I'll be there on the next train
Where you lead, (repeat chorus).

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GOODBYE TO LOVE

(As recorded by the Carpenters)

JOHN BETTIS
RICHARD CARPENTER

I'll say goodbye to love
No one ever cared if I should live or die
Time and time again the chance for love
has passed me by
And all I know of love is how to live
without it
I just can't seem to find it
So I've made my mind up I must live my
life alone
And though it's not the easy way I guess
I've always known
I'd say goodbye to love
There are no tomorrows for this heart of
mine
Surely time will lose these bitter
memories and I'll find that there is
someone to believe in and to live for
something I could live for
All the years of useless search have
finally reached an end
Loneliness and empty days will be my
only friend from this day love is
forgotten
I'll go on as best I can what lies in the
future is a mystery to us all
No one can predict the wheel of fortune
as it falls
There may come a time when I will see
that I've been wrong but for now this is
my song
And it's goodbye to love I'll say goodbye
to love.

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PARADE of SONG HITS

DOWN ON ME

(As recorded by Janis Joplin)

JANIS JOPLIN

Down on me, down on me looks like
everybody in this whole round world is
down on me

Love in this world is so hard to find
When you've got yours and I've got
mine

That's why it looks like everybody in
this whole round world is down on me.

Sayin' when you see a hand that's held
out toward you

Give it some love, someday it may be
you

That's why it looks like everybody in
this whole round world is down on me.

Oh, Lord believe in your brothers, have
faith in man

Help each other, honey, if you can
Because it looks like everybody in this
whole round world is down on me.

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New York, N.Y.

LOOKIN' THROUGH THE WINDOWS

(As recorded by Jackson 5)

CLIFTON DAVIS

Lookin' through the windows
The window to your heart
I can see it's cloudy the rain's about to
start

Lookin' through the windows
It seems I caused you fear
And a little doubt girl
And now it's bringing tears
Lookin' through the windows
Look in your eyes

Just remember whatever makes you
feel that way

Don't you worry cause I'm gonna stay
Right by your side to keep on lookin'
through the windows
Lookin' in your eyes

Lookin' through the windows
Seems like the only way
I can know your feelings if you love me
today

(Repeat chorus).

Keep on lookin' through the windows
Oh I'm lookin' in your eyes
Keep on lookin' through the windows
Oh I'm lookin' in your eyes.

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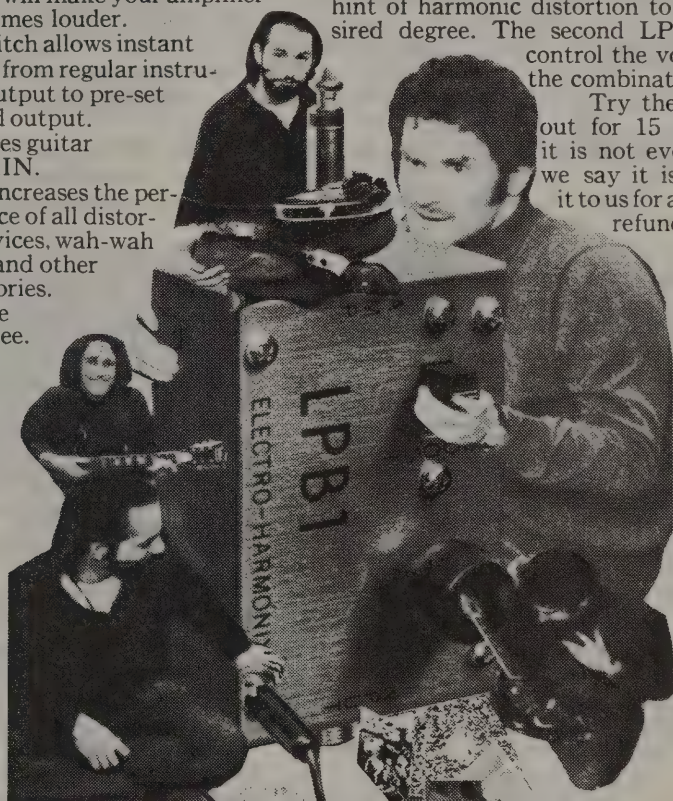
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PARADE of SONG HITS

WHEN YOU SAY LOVE

(As recorded by Sonny & Cher)

**JERRY FOSTER.
BILL RICE**

When you say love you're telling
everyone your moment's come
And you've found what you've been
looking for
When you say love you've said the only
word
That tells the world you never will be
lonely anymore
You've got a pretty rainbow all your
own
And at last you've found your pot of
gold
You're completely satisfied

A feeling of contentment fills your soul

When you say love it means you've
found your special one
And that you care enough to give your
very best

When you say love there's not another
word that says so much
For that four letter word means
happiness

Your heart is given wings to touch the
sky

Much higher than the eagle dares to fly
If you took everything you've heard
And tried to make a magic word
You'll find you've said it all
When you say love

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COLDEST DAYS OF MY LIFE

(As recorded by the Chi-Lites)

**EUGENE RECORD
CARL H. DAVIS**

I remember the sign of spring time
There were birds singing everywhere
Some of us playing oh yeah
And some of us cryin'
Can't you see, oh can't you see
The tears in my eyes and what I had
dreamed of

Oh Lord I thought it was her
Ten feet tall oh I was riding so high
I guess with the eyes of a child
Oh shining so bright yes they were
Coldest days of my life
They were the coldest days of my life
I had to run for cover

Ye, ye, ye
The coldest days of my life
I thought there was no other, no no no
Lord take away the pain
Oh you know it fell like rain
And it couldn't be much worse down
below, down below down below.

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Inc.

WHERE IS THE LOVE

(As recorded by Roberta Flack and
Donna Hathaway)

**WILLIAM SALTER
RALPH MACDONALD**

Where is the love you said you'd give to
me
Soon as you were free
Will it ever be where is the love
You told me that you didn't love him
And you were gonna say goodbye
But if you really didn't mean it why did
you have to lie.

Where is the love you said was mine, all
mine
Till the end of time
Was it just a lie where is the love
If you have had a sudden change of
heart

I wish that you would tell me so
Don't leave me hanging on to promises
you've got to let me know.

Where is the love you couldn't live
without
Now I'm filled with doubt what's it all
about where is the love
Oh how I wish I'd never met you
I guess it must have been my fate
To fall in love with someone else's girl
All I can do is wait.

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WE'RE ALMOST HOME

(As recorded by Solomon Burke)

SOLOMON BURKE

We're almost home oh baby we're
almost home
Gee it's been a tough and hard struggle
in the big city

And I left behind memories not so pretty
But together we're gonna make it
Lord, trouble we sure can take it
But we're almost home.

Down the road of life we'll go together
Forgettin' about the past
Thinkin' of the future that'll make it last
Darlin' stretch out your hand to me
Baby hold me with all your might
Tell me that you love me that
everything will be alright
We'll always stick together
Lord, I love this country and wherever
we're almost home.

Ain't no need for you to wander
You're gonna love my sweet ol' mother
She can sure make some good soul food
Baby I love her chicken and gravy
We're almost home baby
Hold on, hold on to me
Tell me that you love me till eternity
We're almost home.

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WALK ON BY

(As recorded by The Dells)

**BURT BACHARACH
HAL DAVID**

If you see me walkin' down the street
and I start to cry each time we meet
Walk on by, walk on by
Make believe that you don't see the
tears

Just let me grieve in private cause each
time I see you
I break down and cry.

I just can't get over losin' you and so if I
seem broken and blue
Walk on by, walk on by
Foolish pride, that's all that I have left
So let me hide the tears and the sadness
you gave me when you said goodbye
Walk on by don't stop
Walk on by don't stop
Walk on by.

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PARADE of SONG HITS

JOIN TOGETHER

(As recorded by The Who)

PETE TOWNSHEND

When you hear this sound a-comin'
Hear the drummer drumming
Won't you join together in the band
We don't move in any 'ticular direction
And we don't make no collections
Won't you join together in the band
Ah, ah, ah
Everybody join together won't you join
together
Come on and join together in the band
We need to join together won't you join
together
Come on join together in the band.

Do you really not care
What you eat or what you wear
Won't you join together in the band
There's a million ways to laugh
Everyone's a path
Won't you join together in the band
Mm, mm, ah, ah
You don't have to play
You can follow or lead the way
Won't you join together in the band
We don't know where we're going
But the season's right for knowing
Won't you join together in the band
Mm, mm, ah, ah
It's the singer not the song
That makes the music move along
Won't you join together in the band
This is the biggest band you'll find
It's as deep as it is wide
(Repeat chorus).

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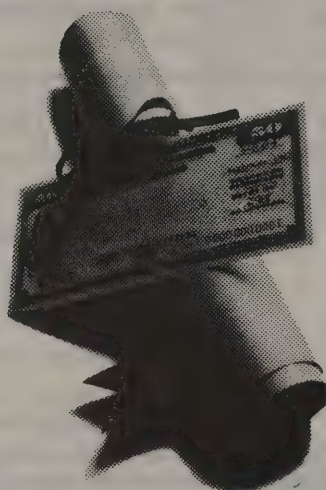
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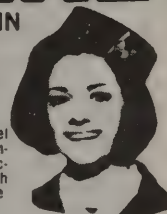
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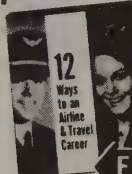
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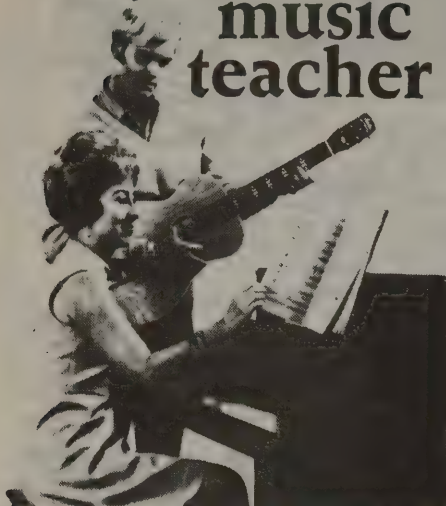
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PARADE of SONG HITS

SMALL BEGINNINGS

(As recorded by Fle

PETER BANKS
COLIN CARTER

In the morning when you start your day
Do you feel yourself quite lost
In a world of countless millions on the
tide of your life you're tossed
Don't think you're getting nowhere
You know we all must start from very
small beginnings off to a better part.

In the rush and hustle of your day
When all of your world seems mad
Do you look at everything you see and
know that it's not so fine
Just take your time and work it out
You know what's in your mind
From very small beginnings off to a
better time.

When the darkness of a brand new day
When everything's hushed and still
You can look at everything you see
And know it's all worthwhile
The dark of night is fading and creeping
ups the sun it starts from small
beginnings then spreads to everyone.

Take your time and work it out
Then maybe you'll see you're not
wasting your time going round
Just acting a play
You're finding your way
You're making it pay
You're making today
Do do do do do do do do do.

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(If Loving You Is Wrong) I DON'T WANT TO DO RIGHT

(As recorded by Luther Ingram)

HOMER BANKS
R. JACKSON
CARL HAMPTON

If loving you is wrong
I don't want to do right
If being right means being with you
If being right means being without you
Then I'd rather live a wrongful life
Mama and daddy say it's a shame
And it's a down right disgrace
But as long as I've got you by my side
I don't care what the people say
My friends try to tell me there's no
future

In loving a married man

Now I can't see you when I want
I'm gonna see you when I can
Because if loving you is wrong
I don't want to do right
Because if loving you is wrong
I don't want to do right.

Am I wrong to fall so deeply in love with
you
Knowing you have a wife and three
little kids

Who solely depend on you
And am I wrong to hunger for the
gentleness of your touch
Don't you have someone else at home
who needs it just as much
And am I wrong to give my love to a
married man
And am I wrong for trying to hold on to
the best thing I've ever had.

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THE RUNWAY

(As recorded by the Grass Roots)

DENNIS LAMBERT
BRIAN POTTER

I've been a brother to sorrow
I've been surrounded by gloom
Cause this hotel's got hot and cold
runnin' heartache in every room
Checkin' out of here in the mornin'
Even that'll be too much time I'm
gonna get aboard a big white bird
That's waitin' at the end of the line
Oh the runway is the one way to get
back to you

Oh the runway is the one way to get
back to you
If I have to beg, steal or borrow
I'll be seein' you girl tomorrow
Oh the runway is the one way to get
back to you.

TV's gonna get to me
Haven't heard a bit of good news
Who needs that when I'm sittin' here
chewin' popcorn smothered in blues
Operator, wake me at seven
Don't you wait a minute too long
I'm gonna leave with a one way ticket
goin' back to where I belong
(Repeat chorus).

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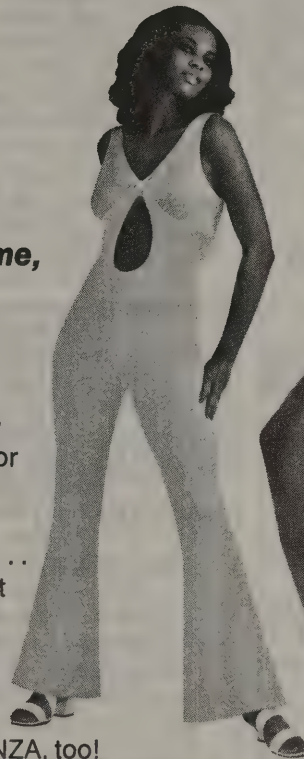
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PARADE of SONG HITS

PEOPLE MAKE THE WORLD GO ROUND

(As recorded by the Stylistics)

THOMAS BELL
LINDA CREED

Trashmen didn't get my trash
Know why because they want more pay
Buses on strike want a raise in fare
So they cahelp polute the air
But that's what makes the world go
round

The ups and downs a carousel
Changing people's heads around
Go underground young man
People make the world go round.

Wall Street's losing dough on every
share

They're blaming it on longer hair
Fat men smoking in their easy chair
On a big cigar without a care
(Repeat chorus).

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SEALED WITH A KISS

(As recorded by Bobby Vinton)

PETER UDELL
GARY GELD

'Tho we gotta say goodbye for the
summer

Darling, I promise you this
I'll send you all my love

Ev'ry day in a letter

Sealed with a kiss

Gues it's gonna be a cold, lonely
summer

But I'll fill the emptiness

I'll send you all my dreams

Ev'ry day in a letter sealed with a kiss

I'll see you in the sunlight

I'll hear your voice ev'rywhere

I'll run to tenderly hold you,

But, darling, you won't be there,

I don't wanna say goodbye for the
summer,

Knowing the love we'll miss,

Oh, let us make a pledge to meet in
September

And seal it with a kiss.

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TOO LATE TO TURN BACK NOW

(As recorded by Cornelius Bros. and
Sister Rose)

EDDIE CORNELIUS

My mama told me she said "Son, please
beware"

There's this thing called love and it's ah
everywhere

She told me it can break your heart and
put you in misery

Since I met this little woman I feel it's
happened to me

I'm tellin' you it's too late to turn back
now

I believe, I believe, I believe I'm falling
in love.

I find myself phonin' her at least ten
times a day

And it's so unusual for me to carry on
this way

Can't sleep at night a-wanting to hold
her tight

I tried so hard to convince her

I just can't, just can't be right

Let me tell you now it's too late to turn
back now

I believe, I believe, I believe I'm falling
in love

I wouldn't mind it if I knew she really
loved me too

But I'd hate to think that I'm in love
alone and there's nothing I can't do

It's too late to turn back now

I believe, I believe, I believe I'm falling
in love.

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HUSH-A-BYE

(As recorded by Robert John)

DOC POMUS

MORT SHUMAN

Oo oo oo oo oo

Hush-a-bye, hush-a-bye oh my darling
don't you cry

Guardian angels up above

Take care of the one I love.

Hush-a-bye, hush-a-bye

Oh my darling don't you cry

Guardian angels up above

Take care of the one I love.

Pillows lying on your bed

Oh my darling rest your head

Sandman will be coming soon

Singing you a slumber tune

Lull-a-bye and goodnight

In your dreams I'll hold you tight.

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COULDN'T I JUST TELL YOU

(As recorded by Todd Rundgren)

TODD RUNDGREN

Keep your head and everything will be
cool

You didn't have to make me feel like a
fool

When I try to say I feel the way that I do
Why can't I talk to you

And then I'm make it clear though you
don't care to hear

Couldn't I just tell you the way I feel

I can't keep it bottled up inside
And couldn't we pretend that it's no big
deal

And there's really nothing left to hide

Something sure doesn't seem right to
me

When you can turn your back whenever
you please

And you stroll away and calmly bid me
adieu

Why can't I talk with you and put it in
your ear

Though you don't care to hear
Hear me out.

Why don't you lend me an ear, hear me
out

I'll make it perfectly clear, I love you
You got no reason to fear, hear me out

I don't come whining with my heart on
my sleeve

I'm not a coward if that's what you
believe

And I'm not afraid but not ashamed if
it's true

I go to talk to you

And then I'll make it clear.

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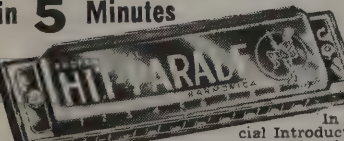
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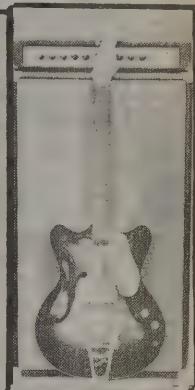
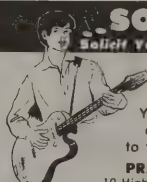
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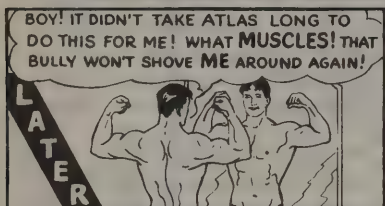
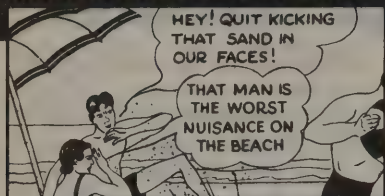
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BALDRY

(continued from page 20)

music. They want to get up there and say look this is me, look how wonderful I am. And then they start making it louder and louder and louder and louder.

Like in the early days the Yardbirds, Stones and the rest weren't all that loud but if you go to a Stones thing now you can't really hear Jagger singing. Yet in the early days you could hear him crystal clear coming through.

But then again he has so many faults as a singer that maybe he can't be heard very clearly. The band is a fabulous band and it always has been but his singing voice really is awful. He can't sing at all.

But there is an aura about the guy. A magic that no one else has got. But the thing in the back of our minds is the mental picture of Jagger. I think if no one had ever seen Jagger and had just heard records by him, they would think Christ, what rubbish.

I'm positive it's only the fact that we know this person. We know this guy and we get that feeling from him when he's on a stage. It's a very magical thing. If we didn't have that picture you would think well that's a good band, but you'd think, awful singer.

I think Howling Wolf is fabulous and Wolf sings on pitch. You must remember about the Black blues artists - they are all musicians as well, be it their piano playing or guitar playing.

ON JAMMING

I'll tell you, the Beatles are not a group you can jam with. We did this around the Beatles TV show with Jack Good of "Shindig" and "Catch Your Soul" fame. Anyway I'm not too much into this jamming bit so much I find that it usually is a bore-not exciting. Especially for a vocalist.

I did jam verbally and mentally with several musicians and I suppose basically this is how the LP Rod Stewart part produced, came about. But actually going to a place and "Let's get on up there," is not for me. When I first came over Rod dragged me up to sing on one of the faces sets and I felt so embarrassed. I kept trying to get off the stage and people kept pushing me back. I felt I must look a fool.

I think if you're going to go up there to perform whether it's a sing or a play with some one other than your normal back-up group, it's better if you work ideas and things out. ☐ PATRICK SALVO

TV ROCK

(continued from page 21)

Since the video revolution is based on the use of television cameras and equipment that is a mini-version of what the networks are using, the networks aren't going to be broadcasting any of the rock video shows being made by these young video groups. But cable television is going to be showing these programs, in many parts of the country, in fact they already are. And in addition, these video tapes-plus others on other aspects of our culture - are being shown on college campuses, in video theaters, and in people's homes all over the country. You can buy a video tape machine for about the same price you can get a good guitar or a big color tv and you can buy tapes just the way you buy records. Plus, with cable tv becoming known as FM television (a descriptive phrase we should all relate to after having helped create the concept of FM rock radio), there will be as much rock as we want presented in our style on tv when we get hooked up to a cable system.

I'm not going to go on and on about video and what it has to do with all of us. I'm just going to say that if you're into rock tv you had better do yourself a favor and find out about video, cause that's where rock tv has gone. We no longer have to depend on network television to be nice enough to give us an hour or two a year of rock and roll music, we can make our own television and have as much rock and roll television as we want. And we can do it right now. If you'd like some more information on video and rock tv, get in touch with me at Video White Light, Box 298, Planetarium Station, New York, New York 10024. I'll be happy to send you some information on how you can get involved and how you can put rock and roll back on your tv screen. 'Cause this time around we're going to have to do it ourselves, which is the best way anyway, as the rock newspapers, magazines, radio stations, et.al. that we have created because the adult media ignored us, points out. ☐

Richard Robinson is making video tapes or rock and roll full-time now after spending the last five years involved with various rock events from writing for publications like Hit Parader and Rolling Stone to having his own syndicated rock radio show, Rock.Stars. ☐

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WE READ YOUR MAIL

Dear Editor,

Does John Lennon have to get that insecure that he has to make a list of who-wrote-what? Paul wrote this and I wrote that. How petty can you get? Okay—if John insists on showing everyone what he has done, please allow me a small list of credits for Paul that everyone should know.

It was Paul's idea to make "Sgt Pepper" a showpiece LP with connecting songs—also Paul wrote the majority of songs on "Sgt Pepper." (of course give John credit too—they were together on that LP) Paul wrote "Yellow Submarine" which turned into a new type of cartoon. Paul wrote 96 percent of "Eleanor Rigby" and it was Ringo's idea to have her die at the end. It was Paul's idea to do "Magical Mystery Tour" Paul wrote the Beatles' biggest hit, namely, "Hey Jude."

I love you too John, but take

out your insecurities and ego at home.

JIM RICKSON,
New York, N.Y.

(Editorial note: The idea for the Who-wrote-what feature came from top British writer Mike Hennessey. John merely answered Mike's questions. And when Paul read the finished result he wrote to Hennessey agreeing with John's statements.)

Dear Editor,

Enough! The Osmonds might have been considered cute in the beginning but, along with the Jackson 5, they are consuming Top 40 radio with their junk. They keep Jeff Beck and Leon Russell confined to what little airplay they receive on our so-called underground stations.

Being a non-conformed folk freak, it does my heart good

to hear Dylan and Taylor instead of what rock music mostly is today—a bunch of no-talent kids playing instruments their father bought them. People like Dylan have really paid their dues.

GREGG DOUCETTE,
Plaster Rock, New
Brunswick, Canada.

Dear Editor,

I read a letter in your July issue from some cracked-up kid who doesn't know a thing about music. That is, if he still thinks the Rolling Stones are better than Grand Funk Railroad. The Stones are a good group but GFR are the best! Mick Jagger will never sing like that Mark Farner!

PEGGY BIBB
Tievileans, Va.

Dear Editor,

Concerning the interview in the May issue—that group Wings is really something. One of them (Paul or Linda obviously—they're the spokesmen of the group and I would sure dislike being in a group where I felt I had to keep my mouth shut, whether a McCartney's in it or not said that Wings would never be a political group, that the people didn't care for that.

Well, unless that interview was as old as Christmas, they were probably thinking up "Give Ireland Back To The Irish" about the time the interview took place. Now I may be wrong but it seems to me that this song has a LITTLE political view injected into it.

Also it was a very biased thing for Paul to say he took over the Beatles at the last, before the break, because

the other Beatles stayed stoned. McCartney sounds like a saint and it's a pretty good guess he ain't! Also the article said Linda didn't want to talk about the Beatles anyway. It's a shame they have to keep slamming that way.

I'd like to see an interview with the other members of Wings. Who knows, maybe they even disagree with the McCartney's on some things.

JULIE CONNELL
Troy, Alabama.

Dear Editor,

I'm a blues singer. I'm a chick. I'm white. I've grown up with blues and all my life it's been an integral part of me. I'm sick of people telling me and others that we don't make it because we're not black. Black people, or any other race, don't have exclusive rights on soul. Soul is inside not out. It has nothing to do with color/race. Blues has always been my style, if one must call it that. Blues is me—it's all I've ever felt really whole with. I'm probably wasting my time trying to explain this to all those narrow minded people.

JAGGS,
Chicago, Ill.

Dear Editor,

I have been reading your magazine for 3 years now and have yet to see an article or record review on the British, underground group called Uriah Heep. These dudes are heavier than a sledge hammer. Here in Europe they are appreciated, but in the USA apparently not. I dig Black Sabbath, but them being the heaviest thing alive is rubbish. I challenge readers to cast aside their "musical-prejudice" and give Uriah Heep a listen. I think they'll hear that Uriah Heep makes Black Sabbath sound about as heavy as a marshmallow. Really.

SLIM BUTIKOFER
Mannheim, Germany.



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READERS' REVIEWS

CREEDENCE CLEARWATER REVIVAL Mardi Gras (Fantasy Records)

More than a year had elapsed since the last Creedence album. The group had changed from quartet to trio. Finally the new album arrived, and loyal fans eagerly bought the album and had to wonder if the result was worth the wait. The album cannot be criticized for its experimentation. Country has always been an influence on their sound, comes forth more here, but does not dominate. The most important experiment however, is John Fogerty's stepping aside and allowing bassist Stu Cook and drummer Doug Clifford to contribute their own songs and vocals as well as his own, two departments which Fogerty, had through the first six albums dominated.

The result is the downfall of the album. Drummer Clifford's three songs are all enjoyable and pretty well fit the Creedence mold. He handles his vocals well. But bassist Cook unfortunately leaves much to be desired in his vocal style and the quality of his songs. Fogerty's guitar work pulls the songs up in toleration level, but even so, Cook's "Take It Like A Friend" is the worst song they've ever done.

Cook's songs hardly fit the Creedence sound. As for Fogerty himself, his three songs are nice, but not great. "Someday Never Comes," the current single, is the highlight of the album, though "Sweet Hitch-Hiker" is nearly as good. All in all, the album is a bit dull, even though they show they've successfully adapted from quartet to trio. Hopefully, Creedence may return to their old style.

"Cosmo's Factory" was great in its material, movement, and tasty instrumentals, and was well produced. "Mardi Gras" features no such instrumentals, is flat in production, and too short an album (10 songs). Fogerty needs to re-establish himself as the group leader, for he is the most creative and talented of the three. Otherwise, he may get caught with too many good songs aching to come out, but not enough album space to do them.

RICHARD S. CHALABALA
Stickney, Ill.

BADFINGER

Straight Up (Apple Records)

A progressive album compared to their last two albums. The progress is unbelievable and very enjoyable. The



BADFINGER — progress is unbelievable, says a reader.

album is really to anyone's taste. Reminds me of the Beatles very much and probably would please any old Beatle fans.

It holds simplicity and yet has enough complication to keep it from being boring. Two of the cuts have been released as singles and did very well on the charts. "Day After Day" and "Baby Blue" are nothing to compare with some of the other cuts. Perhaps the group gets its Beatles sound because George Harrison produced four of the cuts and plays some beautiful slide work on "Day After Day."

FRANK MAIER,
Memphis, Tennessee.

WILD TURKEY

Battle Hymn (Warner Bros.)

If you don't already know it Wild Turkey has hit the States, the latest entrant from the Chrysalis stable of rock groups. This past spring they toured with someone called Jethro Tull and because they were a "warmup" group they got shortchanged in the time allotments on stage.

Wild Turkey's first album, "Battle Hymn," has been out for a few months but it has been ignored by many people. Wild Turkey is a very tight group with all members of the band contributing to the entire effort. There are no dreadfully long and unimaginative guitar or drum solos; it would be difficult to find the leader of the group through the record but it becomes evident if you're lucky enough to see the group.

The lyrics to this record don't say anything which hasn't already been said but the music can stand very well by itself. It's rare when a group can put

together a good record on the first try but Wild Turkey has succeeded. I've listened to the album 20 or 30 times already and each song is just as good as the previous listening. The music is quite diversified. There are rockers, "Twelve Streets of Cobbled Black", "One Sole Survivor", "Battle Hymn," an acoustic number "Dulwich Fox" and there is even a song "Sanctuary" which has classical overtones. All in all I think this is an excellent album which should not be taken lightly.

DAVID VAN NESS
Marion, Indiana

THE SUPREMES

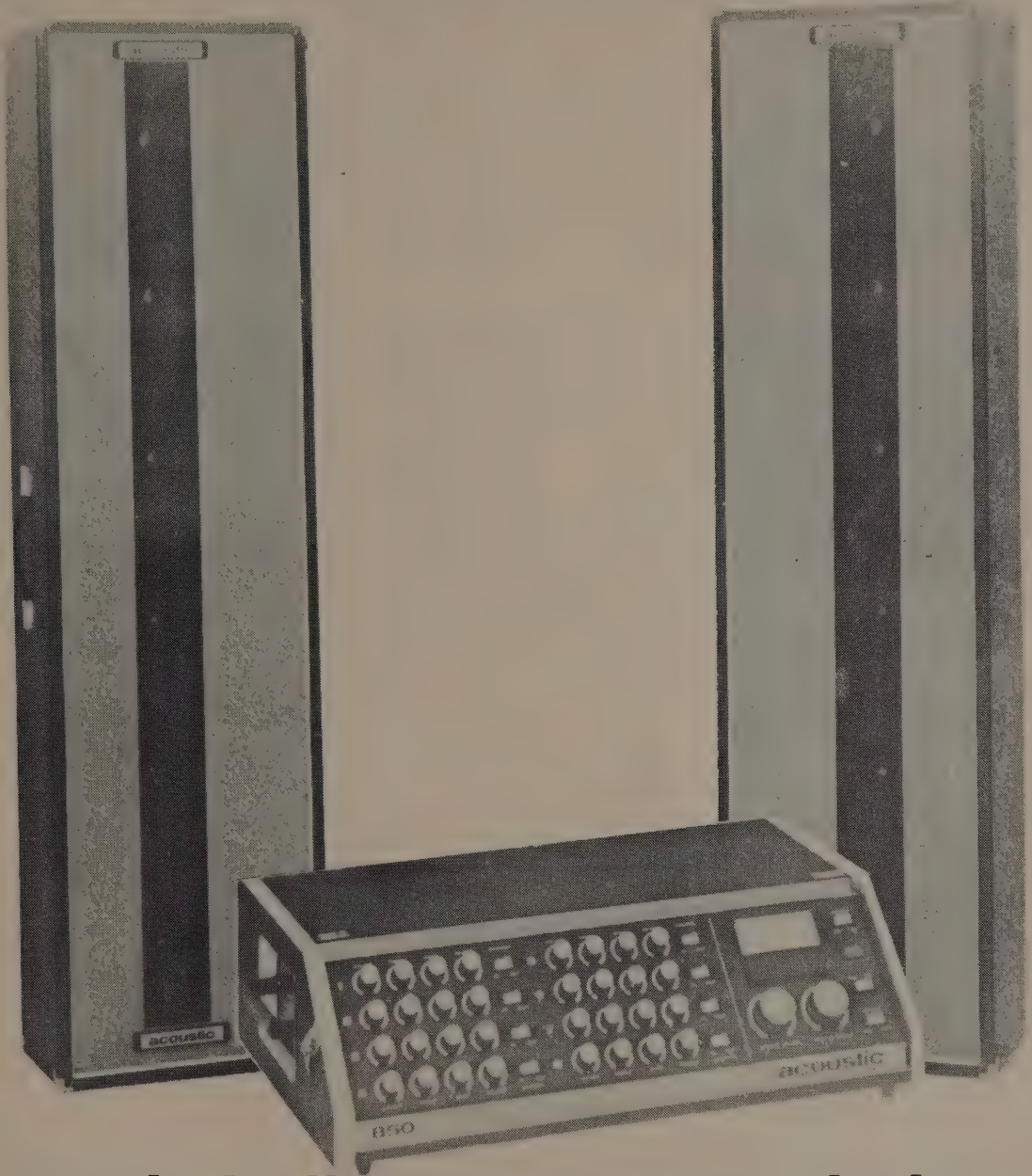
Floy Joy (Motown Records)

Still one of the hottest groups in America and around the world. This album—it includes Cindy Birdsong who has since left the group—is their very best. The album contains their two biggies, "Floy Joy" and "Automatically Sunshine" and all the songs, by the way, were written by William Robinson Jr., better known as Smokey Robinson of the Miracles. He does very well with all these songs.

"Floy Joy" on the album is much better than the 45 rpm. Mary Wilson has a solo with "A Heart Like Mine" with background vocals from Jean Terrell and Cindy. Side two begins with a long one, 5:20, "Now The Bitter, Now The Sweet" which has very little singing, just soft silent sweet beautiful music, "The Wisdom of Time" deals with the ONE subject: GROWING UP!

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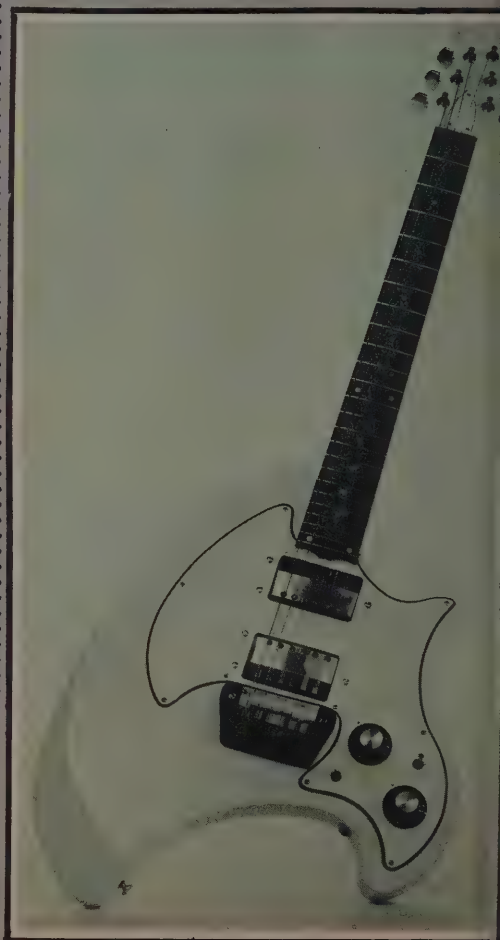
NEW SOLID BODIES. FROM OVATION

Ovation's first solid body guitar is everything you would expect it to be. It's the start of a whole new era in electric guitars.

These solid body guitars are available in two models, the "Breadwinner" and the "Deacon". Both models have 24 frets (two complete octaves) and feature Ovation's new Toroidal pick-up, together with a FET pre-amplifier in the circuitry to simplify the controls and improve the performance.

This advanced circuitry gives a variety of sound with only one volume and tone control.

The "Breadwinner" comes in black, white, tan or blue, while the "Deacon", the deluxe model is available only in Sunburst.



TAPESTRY IS TOGETHER

Robert Bruce, the Classics company, takes a great jacquard pattern and gives it a fresh new face with dramatic colorings and the easy-care luxury of wintuk orlon acrylic.

She wears the Robert Bruce Tapestry Turtleneck, while he's happy in the great look of Robert Bruce's Tapestry Zip Polo sweater. Completing the coordinated look, both wear Stallion cotton corduroy jeans by Shelby.



RIGHT ON ... WITH WRANGLER!

The jaunty shirt jacket is foremost among toppings for fall. Styled clean and casual, this season's newest outerwear shape is most important over pants, for a primary, uncluttered feeling. The floppy cap, skinny belt, and clogs tie up the neat look best.

Shown here, Lady Wrangler's soft and sure chambray shirt jacket, with western yoke treatment, three-point snap flap pockets, and three-snap cuffs. It's teamed with leggy, hip-hitting slacks, also in hazy chambray, emphasizing this season's monotone message. The red and white big-check shirt, with snap front and cuffs, pulls top and bottom together. Underneath, basic navy turtle neck completes the easy, lively look that's front-runner for fall.

FENDER INTRODUCES NEW VIBROSONIC REVERB AMPLIFIER

The Fender people are at it again. This time with a new wide range response amplifier - the Vibrosonic Reverb.

This unit offers 100 watts RMS with 220 watts of peak music power for high performance amplification. It features one specially designed wide range 15-inch Fender Professional Series speaker. This speaker has the ability to handle extremely heavy loads for long

durations, as well as offering great response characteristics. The Vibrosonic Reverb has authentic built-in reverb and vibrato.

One of the more outstanding features that this amp offers is the new Master Volume Control. Used in conjunction with the pre-amp controls, you can adjust the "body" of the sound and still maintain control of the overall sound level. This, in effect, enables you to produce a controlled distortion without the use of external devices.



THE SHOPPING BAG

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DUO-THERAPY is more than a product, it's a whole program. A simple, regulated way to deal with breaking out. And it works. Providing, of course, you follow it as directed.

In the kit, you get two tubes. One, a daytime "conditioner." And the other, a nighttime "treatment" cream that you use while you're studying or listening to records or whatever. There's also a booklet offering complexion advice—including diet, grooming and how to cope with your skin every step of the way.

The plan is based on a proven principle: that is, keeping your skin clean and moist while drawing out the oil that is clogging your pores and causing eruptions. It's the oil that's

the real villain in the adolescent acne battle. And your skin is oilier now than it ever will be again, because of all the hormones your body is producing.

Unlike most other remedies, DUO-THERAPY is *not* oil-based. Using an oil-based product to clear up an oily young complexion seems to us ridiculous.

DUO-THERAPY "conditioner" is medicated lotion that you put on blemish areas after you wash your face in the morning. It lubricates your skin and helps keep it free from bacteria.

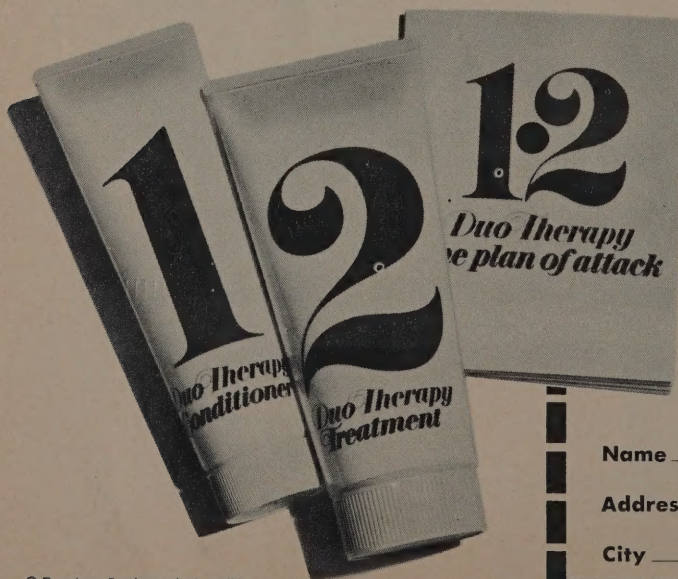
DUO-THERAPY "treatment" cream you smooth all over your face, if you like, and leave it on for 30 minutes to an hour. This is the process that achieves the real results—it also helps to prevent future eruptions.

You can feel its drawing action immediately. DUO-THERAPY "treatment" actually peels away the dead outer layers of oil-clogged skin. You're on the way to a fresh complexion.

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